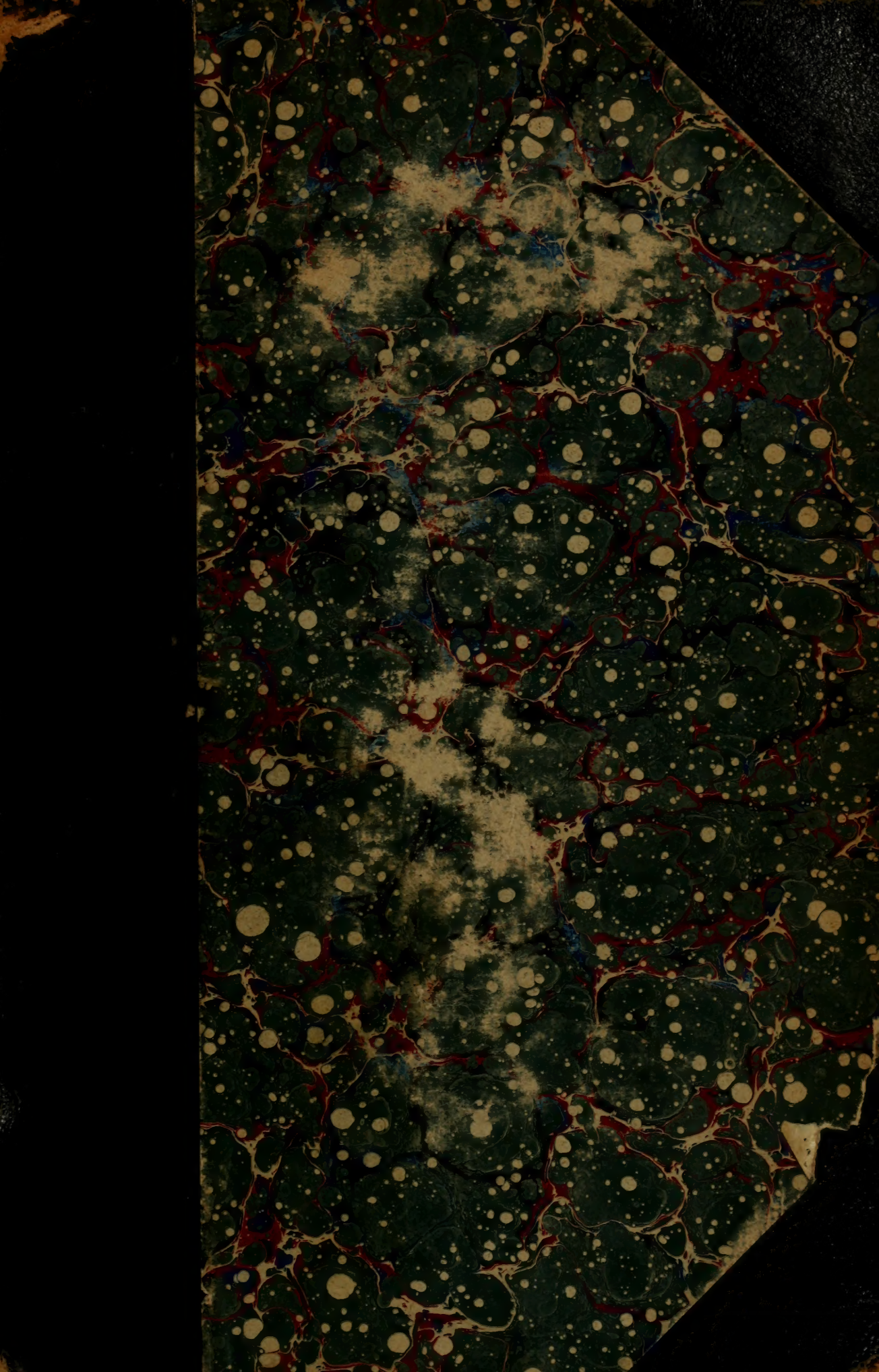


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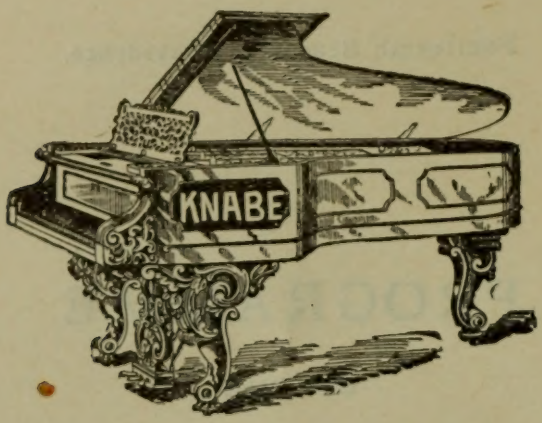
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Season of 1895–96.
Fourteenth Season in Providence.

Mr. EMIL PAUR, Conductor.

First Concert, Wednesday Evening, October 23, At Eight, precisely.

PROGRAMME.

Felix Mendelssohn-Bartholdy — Symphony No. 3, in A minor (Scotch), Op. 56

I.	Introduction: Andante con moto (A minor)	3-4
	Allegro un poco agitato (A minor)	6-8
II.	Vivace non troppo (F major)	2-4
III.	Adagio (A major)	2-4
IV.	Allegro vivacissimo (A minor)	2-2
	Allegro maestoso assai (A major)	6-8

Ludwig van Beethoven — Recitative, "Abscheulicher! wo eilst du hin?" and Aria, "Komm Hoffnung, lass den letzten Stern," from "Fidelio," Act I., No. 9

Antonín Dvořák — Scherzo capriccioso in D-flat major, Op. 66

Scherzo:	Allegro con fuoco (D-flat major)	3-4
Trio:	Poco tranquillo (D major)	3-4

Ambroise Thomas — Ophélie's Mad Scene (Act IV., Scene 2), from "Hamlet"

Richard Wagner — Overture, "Der Fliegende Holländer"

Soloist: Mme. CLEMENTINE DeVERE-SAPIO.

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Mendelssohn first conceived the idea of writing this symphony on a trip to Scotland in 1829; the theme of the introduction to the first movement was sketched out at Holyrood in that year; the whole work was sketched in Italy in 1831, then laid aside for some time, and at last completed in Germany in 1842. It was first performed, under Mendelssohn's direction, by the London Philharmonic Society on June 13, 1842. The score, dedicated to Queen Victoria, was first published by Breitkopf & Härtel in Leipzig in March, 1843. Probably the first performance of the symphony in the United States was given by the New York Philharmonic Society in the course of the season of 1845–46.

On the fly-leaf of the full score the following direction is printed: "The separate movements of this symphony must follow immediately, one after the other, and not be separated by the customary longer interruptions." That is to say, Mendelssohn wished the work to be given without the usual "waits" between the movements.

The slow introduction to the first movement (*Andante con moto*, in A minor, 3-4 time) opens with a *cantabile* theme played in full harmony by the wind instruments and violas, the 'celli and double-basses coming in on the bass after the eighth measure. Although this melody was original with Mendelssohn, its generally Scotch character is unmistakable. It is followed by some recitative-like running passages in the violins, accompanied now and then by chords in the wind instruments and the other strings; fragments of the first *cantilena* come in on the 'celli and bassoons, later on

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other wind instruments, the violins keeping up their running figure the while, until at last the theme returns in the wind and violas, as at first, while the violins still persist with their passages in sixteenth-notes.

The main body of the movement (*Allegro un poco agitato*, in A minor, 6-8 time) begins at once with the first theme, a *cantabile* melody played in four-part harmony by the strings, with the upper voice doubled in the lower octave by the first clarinet. The upper two voices moving almost constantly in 3ds, together with the song-like nature of the melody itself, give this theme a rather nocturne character; indeed, it may be taken as a fine example of the characteristically Mendelssohnian "*Lied ohne Worte*" theme. It is developed at some length, and followed by a brisker *fortissimo* subsidiary (*Assai animato*), also in A minor. Then follow some developments of the first theme, which are much of the nature of working-out, a *fortissimo* climax being gradually reached, after which the second theme suddenly sets in *piano* in E minor, played by the violins in octaves and by the flutes, clarinets, and oboes in 3ds and 6ths,—a device in scoring of which Mendelssohn was particularly fond. With the development of this theme the end of the first part of the movement is reached; this first part is then repeated.

The working-out is fairly long, but not particularly elaborate; toward the end of it the 'celli come in with a slow, *arioso* sort of dreamy melody not heard before, save that now and then a measure or two rather suggest the first theme. At the beginning of the third part the first theme returns in the strings and clarinet, just as at the beginning of the *Allegro*, only that now the 'celli keep up their dreamy melody as a counter-theme against it; the effect is particularly charming. The first theme is then made the

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subject of some new developments, and makes way after a while for the second theme, which now appears in the tonic A minor, and is carried out much as it was in the first part of the movement.

The coda begins almost exactly as the free fantasia did, but soon leads to a brilliant "thunder-storm" passage, which leads up to a return of the first subsidiary. This, in turn, gradually dying away, leads to a return of the theme of the slow introduction (*Andante come prima*) in the wind instruments and violas, with which the movement ends.

The second movement (*Vivace non troppo*, in F major, 2-4 time) takes the place of the Scherzo. It begins with a soft rustling in the strings, against which the wind instruments sound some loud calls; then, against the persistent rustling accompaniment in the strings, the clarinet strikes up the jolliest, snappy Scotch bagpipe tune; this is next taken up by the flute and oboe, and then *fortissimo* by the full orchestra. A dance-like second theme soon sets in in the strings, and the rest of the movement is taken up with the working-out of these two themes.

The third movement (*Adagio*, in A major, 2-4 time) brings the alternate presentation and working-out of two sharply contrasted themes: the first a tender love-melody, the second a more stately, strongly rhythmic theme of rather march-like character. The form of this *Adagio* approaches that of the rondo. The movement is a good pendant to the *Adagio religioso* of the introductory symphony to the *Hymn of Praise*, and is of very much the same character: indeed, the first phrase of the love-theme ends with a characteristically Mendelssohnian figure which we find also in the phrase "All that hath life and breath *sing to the Lord*" and in many other parts of

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the *Hymn of Praise.* Every time this love-theme returns in the course of the movement, it is enriched with a more and more elaborate accompaniment.

The fourth movement (*Allegro vivacissimo*, in A minor, 2-2 time) is a rondo on four themes, all of them of a recognizably Scotch character, and is worked out with greater elaboration than any other part of the symphony. It closes with a free coda (*Allegro maestoso assai*, in A major, 6-8 time) on a wholly new march-like theme. This is one of the exceedingly few existing examples of a movement in a symphony ending with a coda on an entirely new theme,—a device often to be met with in dramatic overtures, especially in those of the lighter sort, like those to Auber's *Fra Diavolo* or Hérold's *Zampa;* although it is also to be found in more serious overtures, like, for instance, Beethoven's to *Egmont.* But in symphonic movements it is very rare.

The symphony is scored for full classic orchestra, without trombones.

RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO." . LUDWIG VAN BEETHOVEN.

This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is:—

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menscheit Stimme,
Rührt nichts mehr deinen Tigersinn?

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Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neubesänftigt wallt mein Blut.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell' mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' den innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnt' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süssen Trost dir bringen!

A literal prose translation of which is as follows:—

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver

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not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

SCHERZO CAPRICCIOSO IN D-FLAT MAJOR, OPUS 66. ANTONÍN DVOŘÁK.

This composition is in a somewhat peculiar form, in which characteristics of the Scherzo are combined with some of those of the sonata-form. The term *capriccioso* in the title may refer to this irregularity of form, or else perhaps to the rapidly shifting tonality in the piece. The opening phrase of the principal theme is announced in B-flat major by two horns; this announcement of the thesis of the theme is followed by some free preluding in various parts of the orchestra, when the theme suddenly bursts forth in the full orchestra in the key of D-flat major, its first phrase ending with a modulation to the relative B-flat minor. In this key the second phrase (antithesis) of the theme begins, but ends with a modulation to A-flat major (dominant of the principal key), thus allowing the third phrase (repetition of the thesis) to begin in the tonic. This is soon followed by a light, dancing second theme, which begins in G major, but passes on to A major and other keys almost as soon as its tonality has been established. With the return of the first theme we get back again to B-flat major and D-flat major; but, in the course of some rather elaborate working-out, the tonality shifts about quite as capriciously as before.

The Trio begins with a quieter theme in D major on the English-

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horn, which is carried on almost entirely by the wind instruments against a persistent wavering A in the violins. A second theme in D minor sets in in the strings, flutes, and oboes, and is worked out at considerable length, with various shiftings of tonality.

Instead of an immediate return of the Scherzo, the Trio is followed by a free fantasia, in which themes from both Scherzo and Trio are worked out anew and with no little elaboration. Then the Scherzo returns, and is followed by a longish Coda which gradually works up to a rushing climax, and ends brilliantly in the tonic, D-flat major.

It will be seen that, by very little stretching of terms, the Scherzo proper — with its brilliant principal theme and light second theme — may stand as the first theme and first subsidiary of the sonata-form, the Trio standing as the second theme and second subsidiary. Here the first part of the form ends, without a conclusion-theme. Then follows the free fantasia, and then, with the return of the Scherzo, the third part and coda.

This composition is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum, cymbals, and triangle, 1 harp, and the usual strings.

Ophélie's Mad-Scene (Act IV., Scene 2) from "Hamlet."

Ambroise Thomas.

Hamlet, opera in five acts, the text by Jules Barbier and Michel Carré, after Shakspere's tragedy, the music by Ambroise Thomas, was first given

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at the Académie de Musique in Paris on March 9, 1868; it was given at Covent Garden in London in Italian, as *Amleto*, on June 19, 1869. The part of Ophélie was "created" in Paris by Christine Nilsson. The scene sung at this concert is the one in which the mad Ophélie appears amid a crowd of dancing peasants by the river side, just before drowning herself. The ballad, "*La sirène passe*" (E minor, 3-4 time), sung by Ophélie in this scene, is a real Swedish folk-melody.

The text of the scene is as follows: —

À vos jeux, mes amis, permettez-moi de grâce
De prendre part!
Nul n'a suivi ma trace!
J'ai quitté le palais aux premiers feux du jour. . . .
Des larmes de la nuit la terre était mouillée;
Et l'alouette, avant l'aube éveillée,
Planait dans l'air!

Mais vous, pourquoi vous parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux . . . et je suis Ophélie!
Un doux serment nous lie,
Il m'a donné son cœur en échange du mien. . . .
Et si quelqu'un vous dit qu'il me fuit et m'oublie,
N'en croyez rien;
S'il trahissait sa foi, j'en perdrais la raison!
À toi cette humble branche
De romarin sauvage,
À toi cette pervenche. . . .
Et maintenant écoutez ma chanson!

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L'air se voile,
Adieu, blanche étoile!
Adieu, ciel! adieu, doux ami!
Aux bras de l'époux!
Mon âme est jalouse
D'un bonheur si doux!
Sous les flots endormi,
Pour toujours, adieu, mon doux ami!

Ah! cher époux! Ah! cher amant!
Ah! doux aveu, tendre serment!
Bonheur suprême!
Cruel! je t'aime!
Tu vois mes pleurs!
Pour toi je meurs!

A literal prose English translation of this is as follows: —

My friends, I pray, allow me to take part in your games. No one has followed my footsteps. I left the palace at the first fires of day. . . . The earth was wet with the tears of night; and the lark soared in the air before the awakened dawn. But you, why should I whisper to you? Hamlet is my spouse, . . . and I am Ophélie. A sweet vow binds us together: he has given me his heart in exchange for mine. . . . And, if any one tells you that he avoids me and forgets me, do not believe it; were he to betray his faith, I should lose my reason. This homely sprig of wild rosemary for you, this periwinkle for you. . . . And now listen to my song.

BALLAD.

The siren passes by and drags you under the blue of the slumbering lake. The air turns cloudy; farewell, white star; farewell, sky; farewell, sweet love. In my spouse's arms, my soul is jealous of such sweet happiness; asleep beneath the waves, farewell, my sweet love.

Ah! dear spouse; ah! dear love; ah! sweet avowal, tender vow. Supreme bliss! I love thee, cruel one; thou seest my tears, for thee I die.

OVERTURE TO "THE FLYING DUTCHMAN," IN D MINOR.

RICHARD WAGNER.

Der fliegende Holländer, romantic opera in three acts, the text and music by Richard Wagner, was first given at the Court Opera in Dresden on January 2, 1843. The subject is taken from an episode in Heinrich Heine's *Memoiren des Herrn von Schnabelewopski*, in which the hero goes to a theatre in Amsterdam, and there sees a play called *Ahasuerus of the Ocean*. It is highly probable that Heine got the outlines of this imaginary play from a real English one by Fitzball, which he saw at the Adelphi Theatre in London in 1827. It is also probable that Fitzball took the plot of his play from an anonymous story entitled *Vanderdecken's Message Home; or, The City of Natural Affection*, published in Blackwood's

Magazine for May, 1821. The legend of the Flying Dutchman is, however, undoubtedly much older than this, and, as Wagner himself has said, is but one of many versions of a story the origin of which is probably prehistoric: Homer's story of Odysseus is based on a similar idea. Wagner submitted sketches for the libretto of his opera in 1840 to Léon Pillet, then director of the Académie de Musique in Paris, suggesting that a French text should be prepared for him from these sketches. There was a good deal of haggling and procrastination about the matter, and at last Wagner, being very hard up for money, was induced to sell the sketches and all rights to them in France to Pillet for 500 francs ($100). Pillet immediately had a French libretto written from them by Feucher and Revoil; but, instead of giving it to Wagner to set to music, he gave it to Pierre-Louis-Philippe Dietsch, then chorus-master at the Académie de Musique. Dietsch wrote an opera, *le Vaisseau fantôme*, on the libretto; it was brought out at the Académie de Musique on November 9, 1842, and made a tolerable fiasco. Meanwhile Wagner wrote his own German libretto, which he set to music and brought out, as stated above, in Dresden under his own direction, he being then assistant Kapellmeister to Karl Gottlieb Reissiger at the Court Opera there. The work had but little success at first, but afterwards became a great favorite in Germany and elsewhere. An Italian version was given under the title of *l'Ollandese dannato* at Drury Lane in London in 1870, with Charles Stanley in the title rôle; in 1876 it was given in English, as *The Flying Dutchman*, at the Lyceum Theatre, and again in Italian, as *il Vascello fantasma*, at Covent Garden in 1877. Its first performance in America was in New York in 1886, when it was given in English.

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The overture has little to recall the traditional overture form, although some traces of such a form are discoverable in it. It presents the free working-out of two principal themes, with two other themes, one of which is purely episodic, and the other — "the leading motive" of the Dutchman himself — recurring ever and anon, in the course of the development, but forming no very integral part of the musical structure; it might be called the "motto" of the overture. The work begins, *Allegro con brio* in D minor (6-4 time), with a furious whizzing of the strings and wood-wind on the interval of the bare 5th (D-A), against which the brass rings out loudly with the FLYING-DUTCHMAN-motive; crashing chords and tempestuous chromatic scales follow, with a hint or two at another theme which we shall meet with farther on. This whole exordium presents a vivid tone-picture of a furious storm at sea. The tempest, however, soon dies away, and, after a pause of silence, broken only by dull thuds on the kettle-drums, the movement changes to *Andante* in F major (6-4 time), and the wood-wind give out a new plaintive melody (the second theme, or "chorus," in Senta's "Ballad of the Flying Dutchman" in the second act of the opera). The development of this theme is cut short in the midst of its fourth phrase, and a long *decrescendo* horn-passage, over sombre harmonies, followed by a soft return of the FLYING-DUTCHMAN-motive, leads over to the main body of the overture. All up to this point should be regarded as a free introduction.

The main body of the overture, *Tempo primo* in D minor (6-4 time), begins stormily with the first theme. The first member, or *thesis*, of this theme is taken from the orchestral accompaniment to the *Allegro molto agitato* in the Dutchman's aria in the first act of the opera; its second

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member, or *antithesis*, is a sort of combination of the phrase to the words "*doch ach! den Tod, ich fand ihn nicht!* (but, alas! I found not death!)" in the same aria, and of a phrase in the theme from Senta's ballad, already heard in the Introduction. This theme is developed, and even worked out, at considerable length, with much stormy passage-work intervening at times, the FLYING-DUTCHMAN-motive appearing every now and then in the brass. After a while a sharp horn-call is heard through the storm, and soon the wood-wind, horns, and trumpets come in episodically with snatches from the jovial Sailors' Chorus, "*Steuermann! Lass' die Wacht!* (Helmsman! Leave the watch!)," in the third act of the opera, the orchestral tempest continuing meanwhile. After this brief episode the working-out of the first theme together with the FLYING-DUTCHMAN-motive continues, amid thunder-crashes and furious chromatic wind-gusts, until at last the second theme (the melody from Senta's ballad heard in the introduction) comes in *fortissimo*, and is worked up in its turn with enormous sonority, wild horn-calls and turbulent chromatic passages storming in between its phrases. A return of the first theme and a short *crescendo* climax lead to a crashing diminished 7th chord; then comes a measure of dead silence, and, with a brilliant upward rush of the strings, the Coda begins, *Vivace* in D major (2-2 time).

This resounding and joyous Coda is based on the peroration, *Allegro con fuoco*, to the third verse of Senta's ballad in the second act of the opera. It was considerably extended by Wagner after the first performances of the opera and the publication of the pianoforte-score (the full score of all but the overture in its remodelled form is still unpublished), and this, too, in a

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way that makes the later additions stand out with singular prominence. In remodelling this Coda, Wagner seems to have given way to a sudden inspiration, without much regard for preserving that unity of character and style which one finds otherwise throughout the whole opera. The point where the old version changes to the new is so ill concealed that almost any one can detect it at the first hearing. These later additions show, in finish of style, manner of treatment, subtlety of harmony, and a far more complete mastery over the art of orchestration, Wagner's genius in its full maturity, whereas the rest of the work shows him plainly as just on the threshold of his second period. He has even added a harp to his orchestra at the very beginning of his additions, not taking the trouble to re-score the first twenty-six measures or so of the Coda, so as to make the joining-point between the old and the new less evident.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 4 horns, 2 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings, 1 harp being added in the Coda.

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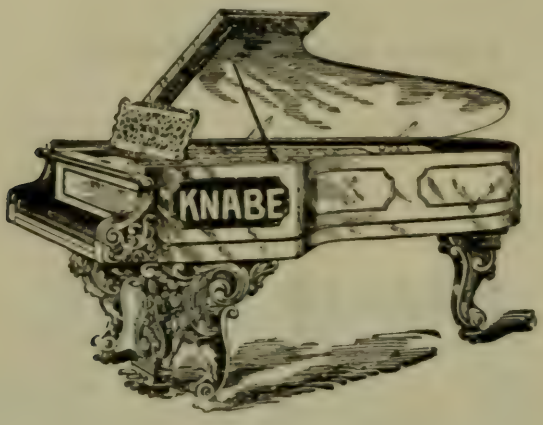
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Ludwig van Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

I.	Allegro con brio (E-flat major) - - - -	3-4
II.	Marcia funebre: Adagio assai (C minor) - -	2-4
III.	Scherzo: Allegro vivace (E-flat major) - -	3-4
	Trio (E-flat major) - - - - - -	3-4
IV.	Finale: Allegro molto (E-flat major) - - -	2-4

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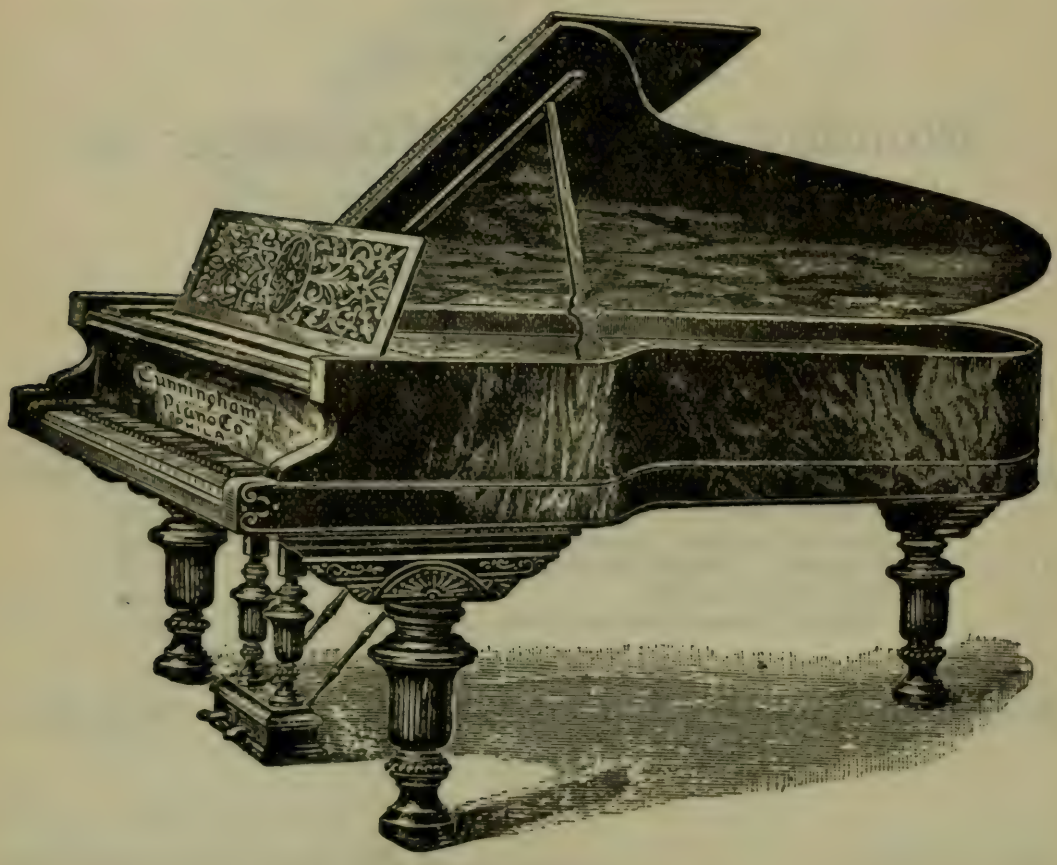
Ambroise Thomas – – – Ophélie's Mad Scene, from "Hamlet"

Richard Wagner – – – "The Emperor's March," in B-flat major

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The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.*

This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows,

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme—the phrase which recurs most frequently in the development of the movement—are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their *tremolo* on A-flat and B-flat; we thus have

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two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him ; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, an actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make, in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases

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given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first of second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien'*," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

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The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape

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of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante* and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique, piece of considerateness on Beethoven's part!

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L'ALLEGRO, IL PENSEROSO ED IL MODERATO."

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first brought out at the Lincoln's Inn Fields Theatre in London on February 27, 1740. The soprano scena sung at this concert is in the part of *il Penseroso.* Handel's original orchestral parts to this scena are 1 flute solo, first and second violins in unison, violas, and continuo. In working out the accompaniment, Robert Franz has added parts for 2 clarinets, 2 bassoons, and 1 horn. The text is as follows: —

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, *Andante* in D major (4-4 time), is in the old aria form, with second part, *Larghetto* in D minor (3-4 time), and *Da capo.*

ENTR'ACTE.

Form in Music.

Richard Wagner once wrote: "Ah! if there were no form, there would surely be no works of art; but also quite surely no art critics; and the latter see this so plainly that they clamor for form in the anguish of their souls, while the inconsiderate artist — who, as has been said, would not after all exist if form were not there, too — does not trouble himself in the least about it in his creative work."

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This point of view of Wagner's, or something very like it, has become fashionable of late years. Leaving aside the implied slur upon art critics and art criticism in general,— which has unquestionably been so often deserved that those of the guild whom the cap does not fit need not get into a temper over it,— one can not but recognize that part of Wagner's idea finds a more or less sonorous echo in the breast of many a music-lover today, and that the disposition to look upon musical form *per se* as something rather pedantic and out-of-date is growing more and more general. Such phrases as "Mendelssohn's pedantic form," or "That fetich, the sonata-form," may be heard cropping up often enough in conversation among musicians of the younger generation nowadays. And it is not only this or that particular traditional musical form — the Fugue, the Sonata, the Rondo, or what not — that has come to be spoken of slightingly, but, either directly or by implication, all self-consistent musical form, the very plastic principle in musical construction itself.

This is but one phase of the prevailing modern tendency to look upon Music as largely a representative art, instead of as chiefly a presentative one. And this point of view is, after all, not unnatural; this strong feeling for the representative power of Music has swept over the musical world, as in great tidal waves, more than once in the history of the art; and has generally brought with it a corresponding contempt for the art's more plastic and purely presentative side. Music is so suggestive, so stimulative to the imagination; its emotional quality and force and variety of movement seem so exactly to fit the pictures we see in our mind's eye, in spite of ourselves, while hearing it, that it is indeed hard for us at times to persuade ourselves that these pictures are but the outcome of our own stimu-

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lated imagination, and have not been actually projected upon our mental retina by the music itself. We are so bound up in the visible and tangible world in which we live, our ordinary emotions are so inextricably interwoven with the definite occurrences and visual surroundings, with the hopes, fears, and aspirations of our daily life, that, whenever we find ourselves face to face with anything so saturated with emotion as Music, we cannot well help trying to express its emotion over again to ourselves in terms of our visible, tangible, or emotional environment. Music is full of the Unknown, of the Unknowable; and, in face of this Unknown, we, like Adam in the Garden of Eden, find ourselves irresistibly impelled to give its various manifestations a name, that, as the common phrase is, they may "mean something" to us. This sort of quasi-poetic exegesis of Music, this process of translating its mysterious language into our own more familiar dialect, is so instinctive and involuntary, and withal so fascinating, that we may easily be pardoned for fancying at times that the chief mission of the art is to furnish us material for such entrancing mental and emotional exercise.

With the exercise itself no sane man can find fault: it is both natural and wholesome, it vastly enchances the spiritual and poetic value music has for us. Still it is a desideratum that we should be perfectly aware of just what this mental process is, and what it really amounts to. We should remember that, in so far as the process is a poetic one, we ourselves are the poets; the music we are hearing does not create the magical phantasmagoria that passes before our mind's eye, but, as it were, merely furnishes us with the poetic afflatus which enables us to create it for ourselves. Especially should we bear in mind that the only real connection between the music it-

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self and the mental pictures it calls up in us (more strictly speaking, the mental pictures it impels us to call up in ourselves) is our own imagination. Leave this factor out, and all connection ceases at once. The exegetic process is conducted by ourselves for ourselves; it has no value, nay, its results do not even exist, for any one else. That entrancing phantasmagoria of picture and incident which we see rising from the billowing sea of Music is in reality nothing more than an enchanting *fata morgana*, visible at no other angle than that of our own eye. The true gist of Music it can never be; it can never truly translate what is real and essential in its expression. It is but something we have unconsciously imputed to Music, not anything that really exists in Music itself.

It is somewhat curious that Wagner and Eduard Hanslick — generally, and not unjustly, considered as occupying the opposite poles of musical thought — virtually agree entirely on one point. This is that Music, save in an extremely limited field, can never be, strictly speaking, a representative art. And yet Wagner has on some occasions — even in his theoretical and controversial writings — strayed rather illogically from this primary negative thesis. For instance, after speaking of all the current cyclical forms of composition as having sprung from the March and the Dance, he goes on to say: "Accordingly we agree on this point, and admit that divine Music must have a connecting and — as we have seen — a determining motive to make its coming into being possible. And now I ask whether the March or Dance, with all that makes this action appeal directly to our perception, is a more worthy form-giving principle than, for instance, the presentation of the characteristic main outlines of the deeds and sorrows of an Orpheus, a Prometheus, etc. I ask further: if Music is



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so dominated by Form, as I have shown it to be, whether it is not nobler and freer in her to take this form from the presentation of the Orpheus or Prometheus principle than from the Dance principle?"

To this I can not but reply that it is not only not nobler nor freer for Music to do this, but it is absolutely impossible! With the March and Dance — that is, with the familiar acts of marching and dancing — Music has one essential element in common: *rhythmic movement.* And this element contains in itself a form-giving principle for both. But with "the deeds and sorrows of an Orpheus, a Prometheus, etc.," Music has only Emotion in common; not this or that specific emotion, but merely Emotion in general, Emotion *schlechtweg;* and Emotion *per se* contains no form-giving principle whatever. What *form* Music may be able to receive from the "Orpheus or Prometheus principle" will not and can not be a really *musical form.* You can paste cloth closely (with due stretching and clipping) over the surface of a statue of Prometheus; and the cloth may then be said to receive its form from the statue. But it will not be what can strictly be called a *cloth-form;* it will be a human form, to which the cloth has been violently forced to conform. Drape a statue of Prometheus loosely in cloth, and you will get a "cloth-form"; the cloth will fall in folds, quite freely, as it is the nature of cloth to do; its "form" will to a certain extent be conditioned by that of the statue: but, in so far as it does hang in natural folds, it veils the form of the statue and asserts the form that springs from and is compatible with its own nature, as cloth. In a not dissimilar way, you can adapt a piece of music to the story of Prometheus, making it conform to the succession of events that make up that story by presenting a similar succession of calm and violent, sombre and lively,

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slow and rapid periods. But there is no musical form-giving principle at work here, simply because the rhythmic and melodic essence of musical form is incommensurable with the "deeds and sorrows" of Prometheus, and the one can no more be expressed in terms of the other than the measurement of the circumference of a circle can be expressed in terms of a straight line.

It is noticeable that Wagner fully acknowledges the necessity of some plastic, or form-giving principle in Music: in the passage quoted above, he says: "If Music is so dominated by form, *as I have shown it to be*," thus distinctly implying that some such principle is indispensable. What is commonly called "form" in Music corresponds exactly enough to what is called organism, or organic structure, in forms of animal or vegetable life; it implies a recognizable functional interdependence of all the various parts which go to make up an organic whole. Edmund Gurney has well shown that the instinctive and unavoidable tendency of the human mind is to look upon a work of art, especially a work of presentative art, as a living, or alive-seeming organism; if we see in it nothing more than a hap-hazard collocation of unrelated parts, we fail to "understand it," as the current phrase goes, and even refuse to recognize it as a work of art at all. We demand imperatively of a work of art that it shall "say something"; the French expression, "*Cela ne me dit rien* (That says nothing to me),"— for "That does not please me," or "I find nothing in it,"— is an idiom quite worthy of an artistic people. And if the component parts of a work of art were unrelated to one another, that is, if its structure were not organic, it could "say nothing to us" as an integral whole, but each one of its independent parts would speak for itself, the result being, not like the distinct

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and purposeful utterance of an intelligent individual, but rather like the confused and unintelligible muttering of a crowd.

Without some underlying form-giving principle, Music would be utterly unintelligible. And the only possible form-giving principle which can be of any avail is and must be a purely musical one, one which is firmly rooted in the very nature of the art itself. Music can no more borrow a vital form-giving principle from anything extraneous to itself than an animal can borrow its organic structure from a tree. Both the animal and the vegetable are certainly organic, each in its own way; but no part of the organism of the one can be substituted for any part of the organism of the other. The two will not blend.

As far as regards special traditional forms of composition, there is certainly no sanity in making a "fetich" of any one of them, nor in trying to argue that they should be eternal and tyrannical standards (*massgebend*) for all time. As Emerson says,

> Through times that wear and forms that fade,
> Immortal youth returns.

And very likely, in art, it is only through the fading away and vanishing of this or that form, and its being supplanted by another, that "eternal youth" can return. Still certain musical forms, from their inherent stoutness, symmetry, and perfection, are worthy of eternal admiration,—and doubly worthy of admiration until the time when other equally stout, symmetrical, and perfect forms shall have been developed to supplant them.

To my mind there are two forms in Music which distinctly come under this head: the Fugue and Sonata forms. I think musical evolution has as



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yet produced nothing comparable to either of them, nothing that can worthily supplant them. Unquestionably, it may in time produce their worthy successors; but it has not done so yet. When Mr. Henry T. Finck wrote of Chopin: "It has been said that he never completely mastered the sonata-form; let us thank God that he never allowed himself to be mastered by the sonata-form!" (or words to that effect; I quote from memory), he wrote something which contains a very valuable bit of truth, — open, as it unfortunately is, to deplorable misconception. The truth in it is that, if the true bent of Chopin's genius was not in the direction of the sonata-form, that great man did unspeakably well in not binding his genius down to a merely scholastic, pedantic, and *artificial* conformity with its laws. In so far as the form was a shackle upon the free, natural expression of his genius, and not a source of artistic strength to him, he did well to let it alone. The possible misconception is that people might imagine, from what Mr. Finck wrote, that the sonata-form was in any way unworthy of the splendor of Chopin's genius. One can not but recognize that, where Chopin did have to do with the sonata-form,— as in his pianoforte sonatas and concertos,— he succeeded in being great *in spite of*, by no means *because of*, his lack of perfect mastery over it. Moreover, with and notwithstanding all the true greatness he shows in these compositions, his lack of complete mastery over the form introduces an unquestionable element of weakness into them; had he thoroughly mastered the sonata-form,— as Haydn, Mozart, Beethoven, and Mendelssohn did,— his sonatas and concertos would have been greater still. Whether he might not have sacrificed something else, and something infinitely valuable, in the process of attaining to this complete mastery, is another question; it is even quite likely



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that he might have forced his genius out of its most congenial channel. But this is apart from the real question; the fact remains that he was not entirely great in the sonata, and that his shortcomings in sonata writing are to be deplored,—not so much because he did not fulfil the traditional requirements of the form as because, in falling short of or exceeding these requirements, he did not develop anything as strong, symmetrical, and perfect as the sonata-form in its traditional estate.

Much the same criticism may be made on Schumann's symphonies, sonatas, and quartets. Undoubtedly, his lack of complete mastery over the form had a different cause from Chopin's. Chopin's weakness in this direction seems to have lain in a certain innate incapacity for extended musical development; Schumann's, on the contrary, seems to have come from an overweaning bent for musical development. Where Chopin's peculiar genius failed ccmpletely to fill the mould of the form, Schumann was in constant danger of filling it to overflowing; the onward musical current in his symphonies often swells to a very freshet, obliterating the natural landmarks of the form. Where he felt himself most at home was in the free fantasia, the development and working-out; those more reposeful moments where the theme returns in its integrity in the tonic, those moments which give the form its balance, clearness, and symmetry, seem often to have been irksome to him, in his first movements and most especially in his rondos. His constant impulse to push onward and ever onward, not to wait duly to rejoice over a hard-won achievement nor to look gladly back from each eminence over the musical country through which he has travelled, often gives the impression of nervous weakness, not of rejoicing strength.

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To my mind it is unquestionable that what of weakness Schumann shows in his symphonies and quartets, even in his great A minor concerto, comes partly from his lack of complete mastery over the sonata-form, but especially from his inability — in his departures from that form — to develop and establish any other form of equal stoutness, symmetry, and perfection. He is to be criticised, not for anything in the way of iconoclasm, for helping to overthrow a "fetich," but simply for *not making his iconoclasm* (if it can be so called) *pay!*

It may be that the sonata-form is now really and irrevocably obsolescent, that it will not serve the purposes of the future (not Professor Bischoff's Wagnerian "Future," — with a big F,— but the real future of musical composition). If so, there is no just cause for wailing; a natural death is not really tragic! The Fugue is undoubtedly quite dead by this time; ever since Bach and Handel, no composer of really great genius has found himself sufficiently at home in this form to find it nothing but a source of strength. Even Cherubini was no exception to this: his fugues keep their scholastic side uppermost. Beethoven might better be called an exception; but Beethoven had a Fugue quite of his own, and what he did in this field is so unique as only to be ranked in a class by itself. Fugal elements will probably maintain their place in Music to the end of time; but the Fugue, as such, has long since slipped from the grasp of composers.

But, because these and some other traditional forms are now obsolescent, or already obsolete, there can be no reason for concluding that Music can any better dispense with all plastic form now than it ever could. Neither is there any possibility of Music's deriving her form-giving principle from anything outside of herself alone; whatever formal developments Music

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may achieve in future, of one thing we may be absolutely certain: their underlying form-giving principle will be rooted in relations of melody, harmony, and rhythm; not in "the deeds and sorrows of an Orpheus, a Prometheus, etc." And in conclusion let me say, speaking for myself alone, that, if I still keep up a warm affection and reverence for the fugue and sonata forms, it is not from any spirit of fetichism, but because one story must hold good until another is told! It is because I fully recognize that the Art of Music has not yet developed any form higher than the Fugue or the Sonata; as soon as it does, I will greet the new-comer effusively and with open arms; no one will be more delighted than I. But, till then, the Fugue and the Sonata will remain the highest organic developments I know in Music. And what innovations composers make in these forms must be so made as "to pay" — or I shall be sorry.

MINUET OF WILL-O'-THE-WISPS, FROM "THE DAMNATION OF FAUST," OPUS 24 HECTOR BERLIOZ.

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

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The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

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WALTZ OF SYLPHS, FROM "THE DAMNATION OF FAUST," OPUS 24.

HECTOR BERLIOZ.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

OPHÉLIE'S MAD-SCENE (ACT IV., SCENE 2) FROM "HAMLET."

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Hamlet, opera in five acts, the text by Jules Barbier and Michel Carré, after Shakspere's tragedy of the same name, the music by Ambroise Thomas, was brought out at the Académie Impériale de Musique in Paris on March 9, 1868. It was given, in an Italian translation, as *Amleto*, at Covent Garden in London on June 19, 1869. It reached its two-hundredth performance at the Académie de Musique on February 16, 1883. Christine



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Nilsson was the original Ophélie. The scene given at this concert is the one in which Ophélie, having lost her reason, appears by the river side in the midst of a throng of dancing and merry-making peasants, before seeking death by drowning. The ballad, "*La sirène passe*," in E minor (3-4 time), sung by Ophélie in this scene, is set to a genuine Swedish folk-song.

The text of the scene is as follows: —

OPHÉLIE.

À vos jeux, mes amis, permettez-moi de grâce
De prendre part! . . .
Nul n'a suivi ma trace!
J'ai quitté le palais aux premiers feux du jour. . . .
Des larmes de la nuit la terre était mouillée;
Et l'alouette, avant l'aube éveillée,
Planait dans l'air!
Mais vous, pourquoi vous parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux . . . et je suis Ophélie!
Un doux serment nous lie,
Il m'a donné son cœur en échange du mien. . . .
Et si quelqu'un vous dit qu'il me fuit et m'oublie,
N'en croyez rien;
S'il trahissait sa foi, j'en perdrais la raison!
À toi cette humble branche
De romarin sauvage,
À toi cette pervenche. . . .
Et maintenant écoutez ma chanson!

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Passe et vous entraîne
Sous l'azur du lac endormi.
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Adieu, blanche étoile!
Adieu, ciel! adieu, doux ami!
Aux bras de l'époux!
Mon âme est jalouse
D'un bonheur si doux!
Sous les flots endormi,
Pour toujours, adieu, mon doux ami!

Ah! cher époux! Ah! cher amant!
Ah! doux aveu, tendre serment!
Bonheur suprême!
Cruel! je t'aime!
Tu vois mes pleurs!
Pour toi je meurs!

ENGLISH PROSE TRANSLATION.

My friends, I pray, allow me to take part in your games. No one has followed my footsteps. I left the palace at the first fires of day. . . . The earth was wet with the tears of night; and the lark soared in the air before the awakened dawn. But you, why should I speak to you in whispers? Hamlet is my spouse and I am Ophélie. A sweet vow binds us together: he has given me his heart in exchange for mine. . . . And, should any one tell you he avoids and forgets me, do not believe it; were he to betray my faith, I should lose my reason. This homely sprig of wild rosemary for you; this periwinkle for you. . . . And now listen to my song.

BALLAD.

The siren passes by and drags you under the blue of the slumbering lake. The air turns cloudy; farewell, white star; farewell, sky; farewell, sweet love. In my spouse's arms, my soul is jealous of such sweet bliss; asleep beneath the waves, farewell, my sweet love.

Ah! dear spouse; ah! dear love; ah! sweet avowal, tender vow. Supreme bliss! I love thee, cruel one; thou seest my tears, for thee I die.

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This work was written in commemoration of the German victories in 1870, and was first publicly performed in Berlin on May 5, 1871, the composer conducting in person.

It begins *fortissimo* with the first theme, given out by the full orchestra. This grandiose announcement of the majestic theme (which is only eleven measures long) is followed by one of those passages of "grand orchestral noise" which may be regarded as among Wagner's most original inventions. This effective passage, which is not a regular *fanfare*, but sheer orchestral turmoil and strife, blossoming out at one point into a resounding repetition of the second phrase of the theme, leads after a hold to the entrance of the second theme. The first four measures of this are nothing but a solemn, bell-like tolling of the lower brass instruments and kettle-drums on the tonic and dominant of the key of B-flat major; then comes a suave melody in the wood-wind, which leads in turn to the first phrase of Luther's "*Ein' feste Burg*," given out in full harmony by all the wind *fortissimo* against crashing chords in the strings; the harmonization of this phrase of the familiar choral is as strikingly effective as it is wholly original and new; who but Wagner would ever have thought of beginning "*Ein' feste Burg*" in B-flat major with the chord of G minor?

From this point the working-out is entirely free, and seems to follow a dramatic rather than a fixed musical plan. The music grows more and more stormy, the picture of war and battle more and more vivid, until, amid a most tumultuous surging of the orchestra, the brass rings out again with Luther's choral. The victory is won, and a furious *fanfare* leads back to the final return of the first theme, given out with the fullest force of the

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orchestra. At this return of the theme Wagner has written a part for a large chorus in unison, to the following words: —

Heil dem Kaiser! König Wilhelm!
Aller Deutschen Hort und Freiheitswehr!
Höchste der Kronen,
wie ziert dein Haupt sie hehr!
Ruhmreich gewonnen
soll Frieden dir lohnen!
Der neuergrünten Eiche gleich,
erstand durch dich das deutsche Reich:
Heil seinen Ahnen,
seinen Fahnen,
die dich führten, die wir trugen,
als mit dir wir Frankreich schlugen!
Feind zum Trutz,
Freund zum Schutz,
allem Volk das deutsche Reich zu Heil und Nutz!

Which may be rendered in English prose as follows: —

"Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German empire come into being through thee: Hail to its forbears, to its banners, who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German empire is safety and prosperity to the whole people!"

This chorus is, however, hardly ever sung, the march being musically complete without it. The march is scored for the fullest modern orchestra.

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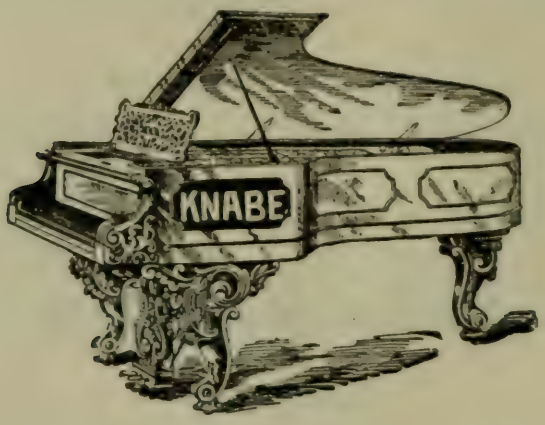
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Leoncavallo – – – – – – – Prologue, "I Pagliacci"
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Gluck – – – – – – – Aria, "Che faro" (Orpheus)
Mme. SCALCHI.

Donizetti – – – – – – Mad Scene from "Lucia"
Mme. MELBA
(Flute Obligato, M. MOLÉ.)

Wagner – – – – – Prelude, "Tannhaeuser," Act III.

Wagner – – – – – – Prelude, "Lohengrin," Act III.
ORCHESTRA.

Gounod – – – – – Aria from "La Reine de Saba"
Mr. D'AUBIGNE.

Arditi – – – – – – – Waltz Song, "Se saran Rose"
Mme. MELBA.

Verdi – – – – – – – Monologue from "Falstaff"
Mr. CAMPANARI.

Hector Berlioz – – – – a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs
From "The Damnation of Faust," Op. 24.
ORCHESTRA.

Verdi – – – – – – – Quartet from "Rigoletto"
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Overture to "Rienzi, the Last of the Tribunes," in D major.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera; the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like harmonies in the high wood-wind; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding

* Not the present Théâtre de la Renaissance, on the corner of the boulevard Saint-Martin and the rue de Bondy, but the older and far more famous house (now changed into a bank), better known as the Théâtre-Italien, or "Salle-Ventadour."

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Beware of Substitutes and Imitations.

return of the theme in full harmony in all the brass, the first violins coming in between the phrases with a series of ascending turns which may be regarded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser*.* The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time), begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht, vorbei die Schmach!* (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus, and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous, if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which

* Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the choral Finale of Berlioz's *Roméo et Juliette* symphony, which was written in 1838-39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like those in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent,* 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettledrums, 1 snare-drum, 1 military drum,† triangle, bass-drum and cymbals, and the usual strings.

Introduction to Act III. of "Tannhäuser" (Tannhäuser's Pilgrimage).

Tannhäuser und der Sängerkrieg auf Wartburg (Tannhäuser and the Singers' Contest at the Wartburg), romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction at the Court Opera in Dresden on October 19, 1845. The story is based on the legends that cluster round the Wartburg, in the Thuringian Forest, near Eisenach. Wagner wrote the libretto in Dresden in 1843, and completed the score in 1844–45.

The orchestral introduction to the third act is a short tone-poem descriptive of Tannhäuser's pilgrimage to Rome to obtain absolution from the Pope for his sin in passing a year in the Venus Mountain. Tannhäuser's secret sojourn in the Mountain was revealed to the Landgrave and all his fellow Minnesingers by his own incautiousness in singing a song in praise

*The serpent is now an obsolete instrument, except perhaps in some provincial cathedrals in France and Italy. It was made of wood covered with leather, and played with an open mouth-piece, like the ophicleide. It was pierced with holes and provided with keys, very much on the same principle as the ophicleide. Its curiously curved shape gave rise to its name. It was an instrument of exceedingly harsh, snarling tone, and very uneven scale, three of its notes (4-foot D and A and 2-foot D) being so much stronger than the rest as to require great skill in the player to veil their excessive prominence. In France it was treated as an instrument in B-flat; but in all German scores I have seen (that of Mendelssohn's *Meeresstille und glückliche Fahrt* overture, and this one of Wagners's) it is treated as non-transposing. It is now advantageously replaced by the double-bassoon, which, however, gives out the notes an octave lower.

† The difference between the "snare-drum" and "military drum" indicated by Wagner in this score is slight. The ordinary orchestral snare-drum (*caisse roulante* in French) is made of wood, and its body somewhat longer than that of the military drum (*caisse claire*), which is made of metal and has a more brilliant, penetrating tone.

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of Venus in the excitement of the Singers' Contest. They were on the point of killing him then and there, when Elizabeth, his betrothed and the Landgrave's niece, interceded for him, and the Landgrave thus addressed him : —

A frightful crime has been committed : — the curse-laden son of sin has sneaked in among us under a hypocritical mask.— We cast thee from us,— with us thou may'st not dwell ; our hearth is blotted with shame through thee, and Heaven itself looks threateningly down upon this roof that has sheltered thee too long. Yet a path lies open to thee for deliverance from eternal destruction : casting thee out from our midst, I show it thee : — use it to thy salvation ! —

Penitent pilgrims, many in number, are gathered together from my domains : the older ones are already on their way, the younger are still resting in the valley. Their heart vouchsafes them no rest because of merely trifling sins, and to still their pious yearning for penance they journey to Rome and the feast of Grace.

With them shalt thou go on pilgrimage to the city of Grace and forgiveness, there cast thyself down in the dust, and do penance for thy guilt ! Fall down before him who pronounces God's verdict ; and ne'er return again, if his blessing is not with thee !

The orchestral Intermezzo begins, *Andante assai lento* in E-flat major (4-4 time), with what is generally known as the "first Pilgrims' Chorus" ("*Zu dir wall' ich, mein Jesus Christ*," Act I., Scene 3) in the lower wood-wind and horns, the higher wood-wind coming in after the first and second phrases with phrases from Elizabeth's pleading for Tannhäuser's life ("*Ich fleh' für ihn, ich flehe für sein Leben*") after the fateful Singers' Contest, Act II., Scene 4. After the succeeding phrases of the pilgrims' chant the strings weave in passages from the beginning of Tannhäuser's Narrative (Act III., Scene 3). Just before the last phrase of the chant the high wood-wind softly gives out two measures from the "third Pilgrims' Chorus" (chorus of the younger pilgrims on their return from Rome, the phrase to the words, "*Erlösung ward der Welt zu Theil*," Act III., Scene 3).*

* It may be noted here, by the way, that Wagner afterwards took his FAITH-motive in *Parsifal* from the same chorus in *Tannhäuser*.



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After the "first Pilgrims' Chorus" has been played through, with the above-mentioned interruptions, by the lower wood-wind and horns,* there comes a soft whirring in the strings on the chord of E-flat major, the whirring and whizzing rising higher and higher in *crescendo*, with fuller and fuller orchestration, up to *fortissimo*, and then falling again in *diminuendo* on the chord of G-flat major. This episode is followed by some developments on the theme from the "third Pilgrims' Chorus," which may not improperly be called the SALVATION-motive, beginning in the highest register of the violins *divisi*, and then proceeding downwards through various contrasted groups of instruments, ending with a full cadence in the key of D-flat major. Then comes another *crescendo* and *diminuendo* whirring episode, leading to a resounding proclamation of the SALVATION-motive by the trumpets, trombones, and tuba, beginning in E-flat major, and ending in the dominant, B-flat major.

The SALVATION-motive is given out once more in seraphic *pianissimo* by the violins *divisi* in their highest register. What follows is mostly of the nature of recitative (in the oboe and 'cello), save one parting reminiscence of Elizabeth's pleading in the wood-wind. The Intermezzo ends, as it began, in E-flat major.

INTRODUCTION TO ACT III. OF "LOHENGRIN."

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first produced under Franz Liszt's direction at Weimar on August 28, 1850, the date chosen being the anniversary of Goethe's birthday, and the day of the inauguration of the statue of Herder. Musical and literary magnates were invited from all parts of Germany; only the poet-composer (who was then in exile) was absent. The story is taken mainly from the Arthurian legends of the Holy Grail and the German legend of the Knight and the Swan-boat, Wolfram von Eschenbach's version of both legends being followed pretty closely. Wagner wrote the text in 1845;

* It will be noticed that the second part of this "first Pilgrims' Chorus" is based on the same sighing chromatic figure (albeit in a different rhythm) as the second part of the more familiar "second Pilgrims' Chorus," the theme of which is so prominent in the overture to the opera.

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the music was begun in Paris, continued in Dresden, and finished in Switzerland in 1849.

The selection played at this concert is the orchestral Introduction to the third act of the opera, supposed to be the festal music played at Lohengrin and Elsa's wedding. It is in no traditional form, but presents the free development of two strongly contrasted themes (neither of which, by the way, appear as "leading motives" in the opera), with an interlude on a third theme. It begins immediately, *Sehr lebhaft* (*vivace assai*) in G major (4-4 time), with the brilliant first theme, which is briefly developed by the full orchestra in *fortissimo;* then follows the second theme, a portentous melody played beneath an harmonic accompaniment in rapidly repeated triplets, after which the first theme returns, and soon makes way for a quieter interlude on a new, march-like theme with more modest orchestration, which begins in G major, then modulates to A major, E major, and at length suddenly to A-flat major, in which key the first theme returns once more in the full orchestra, modulating almost immediately to C major, then through A major to D major. The second theme (which runs almost entirely on the dominant chord of G major) then comes back for the last time and brings the movement to a close.

Of this brilliant movement Berlioz wrote in the *Journal des Débats*, after a concert given in Paris by Wagner in the early part of 1860, as follows:

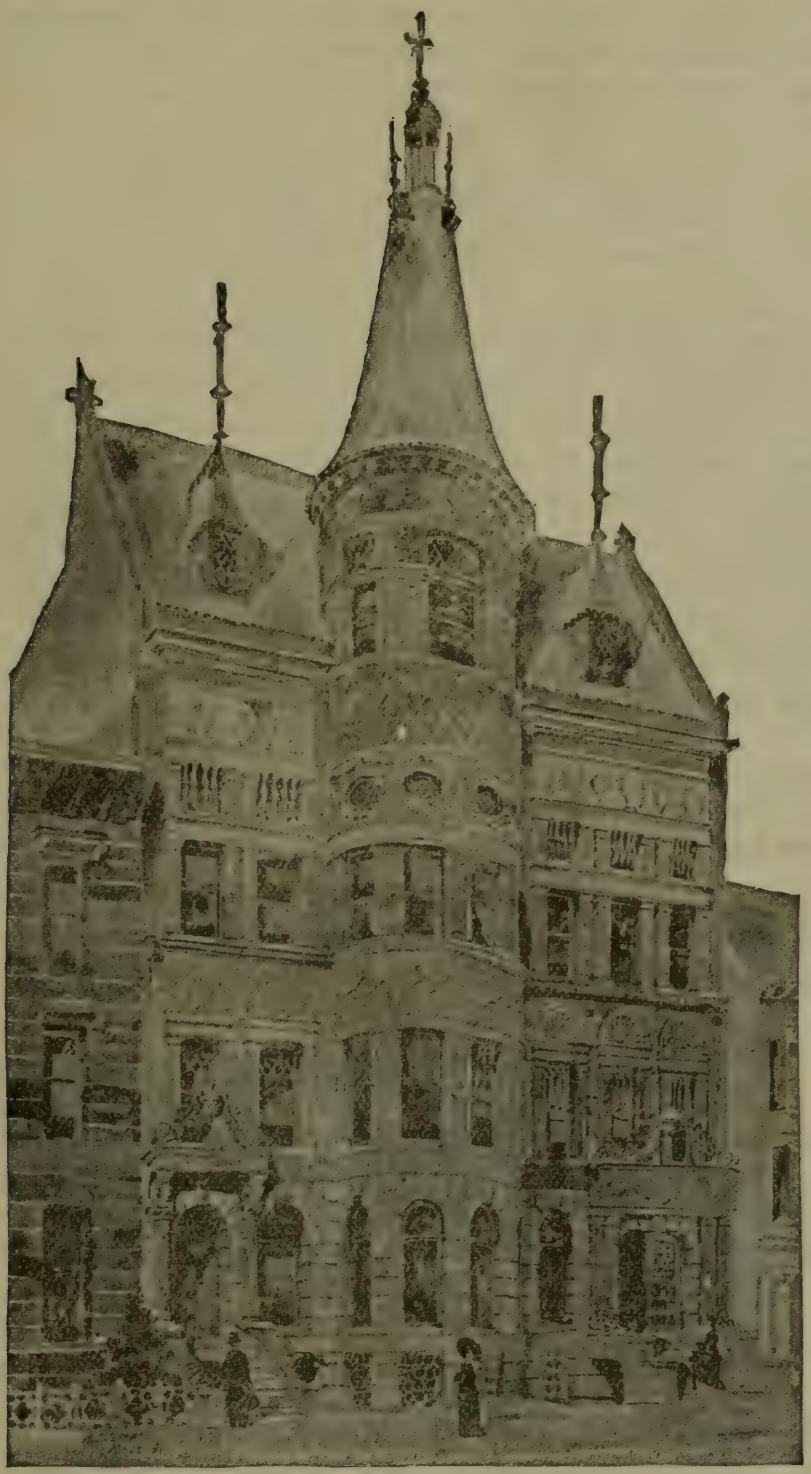
> The grand march in G, which opens the second act,* has produced a veritable commotion in Paris, as it did in Germany, in spite of the vagueness of idea at the beginning and the cold indecision of the episodic passage in the middle. These colorless measures, in which the composer seems to be feeling his way, are nothing but a sort of preparation for a formidable, irresistible idea, in which one must recognize the real theme of the march. A phrase of four measures, twice repeated in rising a 3rd higher, constitutes the vehement period, nothing comparable to which can perhaps be found in all music, for grandiose vigor, force, and brilliancy; launched forth by the brass instruments in unison, this theme turns the strong beats (C, E, G) at the beginning of its three phrases into as many cannon-shots which make the listener's breast quake.
>
> * Berlioz must make some mistake in details, or he would not be Berlioz. The "march" opens the third act, not the second. — W. F. A.

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This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, 1 harp, and the usual strings. It was in *Lohengrin* that Wagner began systematically to group the wooden wind instruments of the orchestra by threes, instead of by couples as had hitherto been the practice of composers; he continued to apply this system in *Tristan und Isolde*. In the *Nibelungen* and *Parsifal* he went one step farther, grouping all the wind instruments by families of four.* In the *Meistersinger von Nürnberg* he returned to the old plan of grouping the wood-wind by couples.

ENTR'ACTE.

Fashion in Music.

From form to Fashion is a step which the fair Ophelia has, by suggestion, made easy — if, like a crab, we go backward. There are people who dislike to consider anything so — what shall we call it? say — frivolous as Fashion in connection with the fine arts. Indeed, Fashion has come in for little else than hard words from the seriously inclined art-lover; although the art-purveyor often knows its value as well as another. Wagner has been especially hard on it, and has done his best to rope in Beethoven as a not-to-be-despised auxiliary in the fight against Fashion. Remember the astonishing story Wagner tells about Beethoven and that "*Mode*" line in Schiller's *Ode to Joy*. According to him, Beethoven had quite a time of it with this line, when writing his ninth symphony. Schiller has it

Deine Zauber binden wieder
Was die Mode streng getheilt.

(Thy magic binds together again what Fashion has sternly sundered.)

Beethoven was dissatisfied with this *streng* (sternly), as too noble an adverb to be associated with so ignoble a thing as Fashion; he looked farther into his Schiller, and found, in another edition of the *Ode*, the following: —

Deine Zauber binden wieder
Was der Mode *Schwert* getheilt.

(What Fashion's *sword* has sundered.)

This was out of the frying-pan into the fire: for *Schwert* (sword) leaves the every-day nobility of *streng* far behind, and rises into the region of the epic and heroic. There was nothing for it but to take the matter into his own hands; which Beethoven accordingly did, writing "*höchsteigenmächtig*" (by right of his own supreme might).

Deine Zauber binden wieder
Was die Mode *frech* getheilt.

(What Fashion has *impudently* sundered.)

* Wagner's using only three bassoons, instead of four, in his *Nibelungen* scores is more apparently than really an exception to this plan. With all his lavishness in scoring, Wagner was never unmindful of economy; he never, for instance, was guilty of that Sardanapalian extravagance in orchestration of which we find some instances in the works of Hector Berlioz, who had grown up in the midst of the well-nigh boundless orchestral riches of a great capital like Paris. Berlioz almost always wrote for four bassoons, that being the number usually to be found in the larger Paris orchestras. The reason Wagner did not need four bassoons in his *Nibelungen* was this: to be sure, he went on the general principle of having a full quartet of every kind of wind instrument; thus he had four oboes (that is, 3 oboes and 1 alto-oboe). But he found that, whenever he wanted a quartet of bassoons, his alto-oboe would do very well for the first member of the quartet, as it did also for the fourth member of the quartet of oboes; so a fourth bassoon would have been superfluous.

I have been given to understand that this story of Wagner's is entirely apocryphal, and rests on no basis of fact whatever. Possibly, if Wagner got it from anywhere, it came to him through the horn gate of dreams. But his telling it shows what he thought of Fashion.

It may safely be premised that Fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer it is naturally quite another matter: he must follow Fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap — less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that great performers — those who really deserve to be called great — would take a leaf out of the upright composer' book, and follow Fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlivening variety. One often wonders how it can be that pianists, for instance, so persist in playing the same things, all the world over. Is it possible that the great composers, the *di majores* of the musical Olympus, who gave to the world upwards of a hundred — sometimes over two hundred — opus-numbers apiece, have shown themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions? One of the husbands in *la Poudre aux Yeux* (inimitable comedy!) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would really like it better, if it were not "*toujours Rigoletto.*" Well, I can remember the time in Boston, when we (especially we critics, who have to listen) should have liked it better, if it had not been *toujours* Waldstein sonata — not to mention *toujours* some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and like little else.

But this is not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have

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played the Waldstein sonata — what next? Why, here come little Tom, Dick, and Harry and, one and all, play the Waldstein sonata at their come-out recitals. Now do these small fry of the pianoforte play the Waldstein sonata simply because they have just been fired on by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman can not rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer Fashion had something to do with it? Come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history — say, the present day. Think you that it is all owing to pure "modernity of feeling"? I don't. I am pretty sure Fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque *rubatos* or Lisztian-Magyar instability of tempo, do you imagine it is all from "modernity of feeling"? I do not see how it well can be. If a man is not an absolute crow-bar of emotional inflexibility, he cannot possibly *feel* Beethoven just in the same way he *feels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock upon which all general principles dash themselves to pieces. Rubinstein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be unfashionable. The great people follow the fashion, and the small fry follow them — in most cases, unthinkingly.

As for the influence of Fashion — not specifically musical Fashion, this time, but Fashion *schlechtweg* — upon the public at large, and their relations to the Art of Music, that has been commented on to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that!

Minuet of Will-o'-the-Wisps, from "The Damnation of Faust," Opus 24 Hector Berlioz.

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering

minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

WALTZ OF SYLPHS, FROM "THE DAMNATION OF FAUST," OPUS 24.

HECTOR BERLIOZ.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz

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melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

Overture to "Carlo Broschi," in E-flat Major.

Daniel-François-Esprit Auber.

La Part du Diable, opéra-comique in three acts, the text by Eugène Scribe, the music by Auber, was brought out at the Opéra-Comique in Paris on January 16, 1843. The work is generally known in Germany either by the title *Des Teufel's Antheil*, or *Carlo Broschi*. The story is taken from the life of Philip V. of Spain, who, after the death of his son, had fallen into a state of melancholy, from which he was restored to health and sanity by the singing of the great *castrato*, Farinelli (whose real name was Carlo Broschi), whom the Queen had employed for the purpose. Farinelli was afterwards made prime minister. Afterwards Farinelli assumes the part of Satan in order to win Philip's consent to the union of a young student, Rafael d'Estuniga, with Caselda, Farinelli's sister, with whom the king was also in love. Mme. Rossi-Caccia sang the part of Farinelli in the original cast of the opera.

The overture, one of Auber's most popular works in this form, is in the somewhat stunted overture-form generally affected by the Italian opera composers, and by the French in their lighter works, during the first two-thirds of the present century. That is, it is in the sonata-form, with the second part, or three fantasia, omitted; the third part joins immediately on to the first.

The overture opens with a rather long free introduction, the whole orchestra beginning *fortissimo* with a few measures in a strongly marked rhythm, *Andante maestoso* in E-flat major (4-4 time), two measures being answered *pianissimo* in E-flat minor by the strings, as if by an echo. The movement now changes to *Andante* (3-8 time), the flute and clarinet playing a graceful melody in octaves against an accompaniment of *staccato* chords in the horns and bassoons, and soft sustained harmonies in the strings. This is followed by an *Andantino* in B-flat major (4-4 time), in which the oboe sings a new melody over a tremulous accompaniment in the strings.

An *Allegro* in 4-4 time, full of rushing passage-work in the strings, against which the wind instruments repeat loud calls on the tonic and dominant of the key (B-flat major, then E-flat major), leads to a sonorous repetition of the opening *maestoso* phrase by the full orchestra, which again ends softly in E-flat minor, preparing for the beginning of the main body of the overture.

This movement, *Allegro* in E-flat major (2-4 time), begins with the first

theme in the muted strings alone, a graceful, tricksy running figure in the first violins against sustained harmonies in the second violins, violas, and double-basses, and *pizzicato* arpeggj in the 'celli. After this theme has been duly developed, the first subsidiary enters, a loud martial call from the cornets, horns, bassoons, and trombones, brilliantly answered by the full orchestra. Then the second theme enters immediately, a suave melody sung by the oboe, first violins, and 'celli in octaves, the flute and clarinet being soon substituted for the oboe, as the development progresses. Last comes the conclusion-theme, a lively hunting-call played by the four horns alone, the time shifting from 2-4 to 6-8. Second theme and conclusion-theme are in the key of the dominant, B-flat major. This ends the first part, the conclusion-theme modulating toward its close back to the tonic, E-flat major. As has been said, there is no second part, or working-out, but the third part of the overture begins immediately after the first has ended. This third part is an exact repetition of the first — except that the second theme now comes in the tonic — up to the entrance of the conclusion-theme; this now comes in E-flat major, and *fortissimo*, in the full orchestra, instead of softly on four horns, and works up to a resounding climax as a coda to the whole.

The overture is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 cornets, 4 horns, 2 bassoons, 3 trombones, 1 pair of kettle-drums, triangle, big drum and cymbals, and the usual strings.

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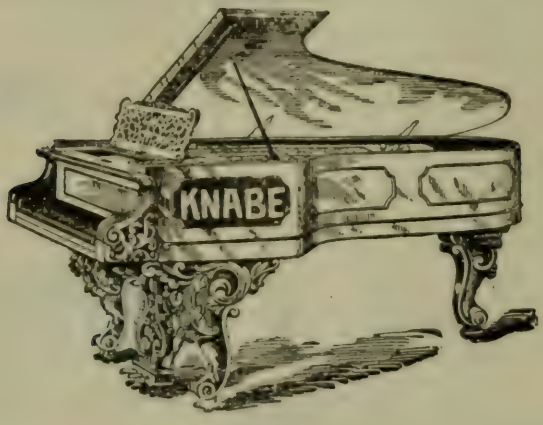
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PROGRAMME.

Karl Maria von Weber – – – Overture to "Oberon," in D major

Verdi – – – – – – – Monologue from "Falstaff"

Felix Mendelssohn-Bartholdy Symphony No. 3, in A minor (Scotch), Op. 56

I. Introduction: Andante con moto (A minor) – 3-4
Allegro un poco agitato (A minor) – – – 6-8
II. Vivace non troppo (F major) – – – – 2-4
III. Adagio (A major) – – – – – – 2-4
IV. Allegro vivacissimo (A minor) – – – – 2-2
Allegro maestoso assai (A major) – – – 6-8

Leoncavallo – – – – – – – Prologue, "I Pagliacci"

Peter Ilyitch Tschaikowsky Second and Third Movements from Serenade for Strings, in C major, Op. 48

II. Valse: Moderato, Tempo di Valse (G major)
III. Elegia: Larghetto elegiaco (D major)

Richard Wagner – – – – – – Overture, "Rienzi"

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Oberon, or the Elf-King's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825–26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nuitter, Beaumont, and Chazot, at the Théâtre-Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the

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trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration,"—a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

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His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both began with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,— a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashingly brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

The bright and joyous conclusion-theme (taken from the peroration of Rezia's great scena, "Ocean, thou mighty monster") comes in brightly in the violins, the rhythmic character of the accompaniment growing more marked and lively as it goes on. The short chromatic *crescendos* (*quasi sforzando*) with which the phrase ends have become famous,— especially in English orchestras, the English violinists having brought the art of sudden *sforzando* to great and often startling perfection. With this conclusion-theme the first part of the overture ends, or rather gradually dies out, for it closes on a hushed half-cadence in A major.

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begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

SYMPHONY NO. 3, IN A MINOR ("SCOTCH"), OPUS 56.

FELIX MENDELSSOHN-BARTHOLDY.

Mendelssohn first conceived the idea of writing this symphony on a trip to Scotland in 1829; the theme of the introduction to the first movement was sketched out at Holyrood in that year; the whole work was sketched in Italy in 1831, then laid aside for some time, and at last completed in Germany in 1842. It was first performed, under Mendelssohn's direction, by the London Philharmonic Society on June 13, 1842. The score, dedicated to Queen Victoria, was first published by Breitkopf & Härtel in Leipzig in March, 1843. Probably the first performance of the symphony in the United States was given by the New York Philharmonic Society in the course of the season of 1845–46.

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On the fly-leaf of the full score the following direction is printed: "The separate movements of this symphony must follow immediately, one after the other, and not be separated by the customary longer interruptions." That is to say, Mendelssohn wished the work to be given without the usual "waits" between the movements.

The slow introduction to the first movement (*Andante con moto*, in A minor, 3-4 time) opens with a *cantabile* theme played in full harmony by the wind instruments and violas, the 'celli and double-basses coming in on the bass after the eighth measure. Although this melody was original with Mendelssohn, its generally Scotch character is unmistakable. It is followed by some recitative-like running passages in the violins, accompanied now and then by chords in the wind instruments and the other strings; fragments of the first *cantilena* come in on the 'celli and bassoons, later on other wind instruments, the violins keeping up their running figure the while, until at last the theme returns in the wind and violas, as at first, while the violins still persist with their passages in sixteenth-notes.

The main body of the movement (*Allegro un poco agitato*, in A minor, 6-8 time) begins at once with the first theme, a *cantabile* melody played in four-part harmony by the strings, with the upper voice doubled in the lower octave by the first clarinet. The upper two voices moving almost constantly in 3ds, together with the song-like nature of the melody itself, give this theme a rather nocturne character; indeed, it may be taken as a fine example of the characteristically Mendelssohnian "*Lied ohne Worte*" theme. It is developed at some length, and followed by a brisker *fortissimo* subsidiary (*Assai animato*), also in A minor. Then follow some developments of the first theme, which are much of the nature of working-out, a

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fortissimo climax being gradually reached, after which the second theme suddenly sets in *piano* in E minor, played by the violins in octaves and by the flutes, clarinets, and oboes in 3ds and 6ths,—a device in scoring of which Mendelssohn was particularly fond. With the development of this theme the end of the first part of the movement is reached; this first part is then repeated.

The working-out is fairly long, but not particularly elaborate; toward the end of it the 'celli come in with a slow, *arioso* sort of dreamy melody not heard before, save that now and then a measure or two rather suggest the first theme. At the beginning of the third part the first theme returns in the strings and clarinet, just as at the beginning of the *Allegro*, only that now the 'celli keep up their dreamy melody as a counter-theme against it; the effect is particularly charming. The first theme is then made the subject of some new developments, and makes way after a while for the second theme, which now appears in the tonic A minor, and is carried out much as it was in the first part of the movement.

The coda begins almost exactly as the free fantasia did, but soon leads to a brilliant "thunder-storm" passage, which leads up to a return of the first subsidiary. This, in turn, gradually dying away, leads to a return of the theme of the slow introduction (*Andante come prima*) in the wind instruments and violas, with which the movement ends.

The second movement (*Vivace non troppo*, in F major, 2-4 time) takes the place of the Scherzo. It begins with a soft rustling in the strings, against which the wind instruments sound some loud calls; then, against the persistent rustling accompaniment in the strings, the clarinet strikes up the jolliest, snappy Scotch bagpipe tune; this is next taken up by the flute and oboe, and then *fortissimo* by the full orchestra. A dance-like second theme soon sets in in the strings, and the rest of the movement is taken up with the working-out of these two themes.

The third movement (*Adagio*, in A major, 2-4 time) brings the alternate

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presentation and working-out of two sharply contrasted themes: the first a tender love-melody, the second a more stately, strongly rhythmic theme of rather march-like character. The form of this *Adagio* approaches that of the rondo. The movement is a good pendant to the *Adagio religioso* of the introductory symphony to the *Hymn of Praise*, and is of very much the same character: indeed, the first phrase of the love-theme ends with a characteristically Mendelssohnian figure which we find also in the phrase "All that hath life and breath *sing to the Lord*" and in many other parts of the *Hymn of Praise*. Every time this love-theme returns in the course of the movement, it is enriched with a more and more elaborate accompaniment.

The fourth movement (*Allegro vivacissimo*, in A minor, 2-2 time) is a rondo on four themes, all of them of a recognizably Scotch character, and is worked out with greater elaboration than any other part of the symphony. It closes with a free coda (*Allegro maestoso assai*, in A major, 6-8 time) on a wholly new march-like theme. This is one of the exceedingly few existing examples of a movement in a symphony ending with a coda on an entirely new theme,—a device often to be met with in dramatic overtures, especially in those of the lighter sort, like those to Auber's *Fra Diavolo* or Hérold's *Zampa;* although it is also to be found in more serious overtures, like, for instance, Beethoven's to *Egmont*. But in symphonic movements it is very rare.

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ENTR'ACTE.

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dislike to consider anything so — what shall we call it? say — frivolous as Fashion in connection with the fine arts. Indeed, Fashion has come in for little else than hard words from the seriously inclined art-lover; although the art-purveyor often knows its value as well as another. Wagner has been especially hard on it, and has done his best to rope in Beethoven as a not-to-be-despised auxiliary in the fight against Fashion. Remember the astonishing story Wagner tells about Beethoven and that "*Mode*" line in Schiller's *Ode to Joy*. According to him, Beethoven had quite a time of it with this line, when writing his ninth symphony. Schiller has it

Deine Zauber binden wieder
Was die Mode streng getheilt.

(Thy magic binds together again what Fashion has sternly sundered.)

Beethoven was dissatisfied with this *streng* (sternly), as too noble an adverb to be associated with so ignoble a thing as Fashion; he looked farther into his Schiller, and found, in another edition of the *Ode*, the following: —

Deine Zauber binden wieder
Was der Mode *Schwert* getheilt.

(What Fashion's *sword* has sundered.)

This was out of the frying-pan into the fire: for *Schwert* (sword) leaves the every-day nobility of *streng* far behind, and rises into the region of the epic and heroic. There was nothing for it but to take the matter into his own hands; which Beethoven accordingly did, writing "*höchsteigenmächtig*" (by right of his own supreme might).

Deine Zauber binden wieder
Was die Mode *frech* getheilt.

(What Fashion has *impudently* sundered.)

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I have been given to understand that this story of Wagner's is entirely apocryphal, and rests on no basis of fact whatever. Possibly, if Wagner got it from anywhere, it came to him through the horn gate of dreams. But his telling it shows what he thought of Fashion.

It may safely be premised that Fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer it is naturally quite another matter: he must follow Fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap — less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that great performers — those who really deserve to be called great — would take a leaf out of the upright composer' book, and follow Fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlivening variety. One often wonders how it can be that pianists, for instance, so persist in playing the same things, all the world over. Is it possible that the great composers, the *di majores* of the musical Olympus, who gave to the world upwards of a hundred — sometimes over two hundred — opus-numbers apiece, have shown themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions? One of the husbands in *la Poudre aux Yeux* (inimitable comedy!) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would really like it better, if it were not "*toujours Rigoletto.*" Well, I can remember the time in Boston, when we (especially we critics, who have to listen) should have liked it better, if it had not been *toujours* Waldstein sonata — not to mention *toujours* some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and like little else.

But this is not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have played the Waldstein sonata — what next? Why, here come little Tom, Dick, and Harry and, one and all, play the Waldstein sonata at their come-out recitals. Now do these small fry of the pianoforte play the Waldstein sonata simply because they have just been fired on by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman can not rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer Fashion had something to do with it? Come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history — say, the present day. Think you that it is all owing to pure "modernity of feeling"? I don't. I am pretty sure Fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque *rubatos* or Lisztian-Magyar instability of tempo, do you imagine it is all from "modernity of feeling"? I do not see how it well

can be. If a man is not an absolute crow-bar of emotional inflexibility, he cannot possibly *feel* Beethoven just in the same way he *feels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock upon which all general principles dash themselves to pieces. Rubinstein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be unfashionable. The great people follow the fashion, and the small fry follow them — in most cases, unthinkingly.

As for the influence of Fashion — not specifically musical Fashion, this time, but Fashion *schlechtweg* — upon the public at large, and their relations to the Art of Music, that has been commented on to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that!

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This Serenade, although beginning solemnly with a strong, pregnant passage in A minor (the relative minor of the principal key), is for the most part a work of light, almost *salon*, character. The melody of the second (waltz) movement has something of the Spanish character, a quality which

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is, however, not additionally emphasized by any essentially Spanish rhythm in the accompaniment. The Elegia, again, in its melodious second theme, reminds one forcibly of the Italian style.

Overture to "Rienzi, the Last of the Tribunes," in D major.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera; the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time),

* Not the present Théâtre de la Renaissance, on the corner of the boulevard Saint-Martin and the rue de Bondy, but the older and far more famous house (now changed into a bank), better known as the Théâtre-Italien, or "Salle-Ventadour."

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which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like harmonies in the high wood-wind ; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding return of the theme in full harmony in all the brass, the first violins coming in between the phrases with a series of ascending turns which may be regarded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser*.* The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time), begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht,*

* Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the choral Finale of Berlioz's *Roméo et Juliette* symphony, which was written in 1838–39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like those in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

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vorbei die Schmach! (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus, and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous, if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent,* 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettledrums, 1 snare-drum, 1 military drum,† triangle, bass-drum and cymbals, and the usual strings.

* The serpent is now an obsolete instrument, except perhaps in some provincial cathedrals in France and Italy. It was made of wood covered with leather, and played with an open mouth-piece, like the ophicleide. It was pierced with holes and provided with keys, very much on the same principle as the ophicleide. Its curiously curved shape gave rise to its name. It was an instrument of exceedingly harsh, snarling tone, and very uneven scale, three of its notes (4-foot D and A and 2-foot D) being so much stronger than the rest as to require great skill in the player to veil their excessive prominence. In France it was treated as an instrument in B-flat; but in all German scores I have seen (that of Mendelssohn's *Meeresstille und glückliche Fahrt* overture, and this one of Wagners's) it is treated as non-transposing. It is now advantageously replaced by the double-bassoon, which, however, gives out the notes an octave lower.

† The difference between the "snare-drum" and "military drum" indicated by Wagner in this score is slight. The ordinary orchestral snare-drum (*caisse roulante* in French) is made of wood, and its body somewhat longer than that of the military drum (*caisse claire*), which is made of metal and has a more brilliant, penetrating tone.

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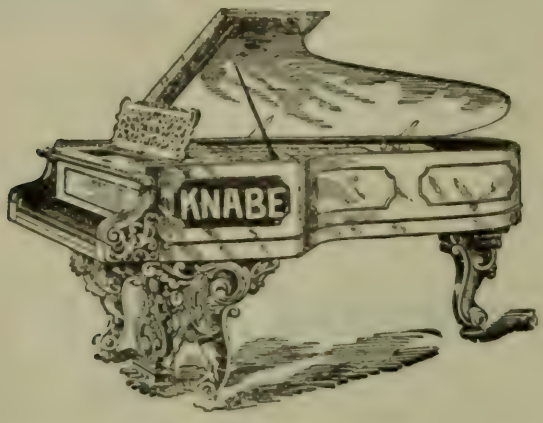
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PROGRAMME.

Ludwig van Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

I.	Allegro con brio (E-flat major)	3-4
II.	Marcia funebre: Adagio assai (C minor)	2-4
III.	Scherzo: Allegro vivace (E-flat major)	3-4
	Trio (E-flat major)	3-4
IV.	Finale: Allegro molto (E-flat major)	2 4

Verdi – – – – – – – Monologue from "Falstaff"

Hector Berlioz – – – – a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs
From "The Damnation of Faust," Op. 24.

Leoncavallo – – – – – – – Prologue, "I Pagliacci"

Richard Wagner – – – "The Emperor's March," in B-flat major

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This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic Symphony, composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation at Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first performed in private, at Prince von Lobkowitz's house in Vienna, in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, when it was conducted by Beethoven himself. On this occasion Beethoven played the joke upon critics and public of having it set down on the programme as "*Sinfonie in Dis-dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.*

This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,— a process of which Beethoven was very fond,— until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows,

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme — the phrase which recurs most frequently in the development of the movement — are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their *tremolo* on A-flat and B-flat; we thus have

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two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, an actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make, in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases

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given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first of second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien*'," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

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The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape



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of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante* and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique, piece of considerateness on Beethoven's part!

ENTR'ACTE.

Fashion in Music.

From form to Fashion is a step which the fair Ophelia has, by suggestion, made easy — if, like a crab, we go backward. There are people who



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dislike to consider anything so — what shall we call it? say — frivolous as Fashion in connection with the fine arts. Indeed, Fashion has come in for little else than hard words from the seriously inclined art-lover; although the art-purveyor often knows its value as well as another. Wagner has been especially hard on it, and has done his best to rope in Beethoven as a not-to-be-despised auxiliary in the fight against Fashion. Remember the astonishing story Wagner tells about Beethoven and that "*Mode*" line in Schiller's *Ode to Joy*. According to him, Beethoven had quite a time of it with this line, when writing his ninth symphony. Schiller has it

Deine Zauber binden wieder
Was die Mode streng getheilt.

(Thy magic binds together again what Fashion has sternly sundered.)

Beethoven was dissatisfied with this *streng* (sternly), as too noble an adverb to be associated with so ignoble a thing as Fashion; he looked farther into his Schiller, and found, in another edition of the *Ode*, the following: —

Deine Zauber binden wieder
Was der Mode *Schwert* getheilt.

(What Fashion's *sword* has sundered.)

This was out of the frying-pan into the fire: for *Schwert* (sword) leaves the every-day nobility of *streng* far behind, and rises into the region of the epic and heroic. There was nothing for it but to take the matter into his own hands; which Beethoven accordingly did, writing "*höchsteigenmächtig*" (by right of his own supreme might).

Deine Zauber binden wieder
Was die Mode *frech* getheilt.

(What Fashion has *impudently* sundered.)

I have been given to understand that this story of Wagner's is entirely apocryphal, and rests on no basis of fact whatever. Possibly, if Wagner

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got it from anywhere, it came to him through the horn gate of dreams. But his telling it shows what he thought of Fashion.

It may safely be premised that Fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer it is naturally quite another matter: he must follow Fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap — less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that great performers — those who really deserve to be called great — would take a leaf out of the upright composer' book, and follow Fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlivening variety. One often wonders how it can be that pianists, for instance, so persist in playing the same things, all the world over. Is it possible that the great composers, the *di majores* of the musical Olympus, who gave to the world upwards of a hundred — sometimes over two hundred — opus-numbers apiece, have shown themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions? One of the husbands in *la Poudre aux Yeux* (inimitable comedy!) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would really like it better, if it were not "*toujours Rigoletto.*" Well, I can remember the time in Boston, when we (especially we critics, who have to listen) should have liked it better, if it had not been *toujours* Waldstein sonata — not to mention *toujours* some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and like little else.

But this is not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have played the Waldstein sonata — what next? Why, here come little Tom, Dick, and Harry and, one and all, play the Waldstein sonata at their come-

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out recitals. Now do these small fry of the pianoforte play the Waldstein sonata simply because they have just been fired on by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman can not rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer Fashion had something to do with it? Come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history — say, the present day. Think you that it is all owing to pure "modernity of feeling"? I don't. I am pretty sure Fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque *rubatos* or Lisztian-Magyar instability of tempo, do you imagine it is all from "modernity of feeling"? I do not see how it well can be. If a man is not an absolute crow-bar of emotional inflexibility, he cannot possibly *feel* Beethoven just in the same way he *feels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock upon which all general principles dash themselves to pieces. Rubinstein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be unfashionable. The great people follow the fashion, and the small fry follow them — in most cases, unthinkingly.

As for the influence of Fashion — not specifically musical Fashion, this time, but Fashion *schlechtweg* — upon the public at large, and their relations to the Art of Music, that has been commented on to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that!

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MINUET OF WILL-O'-THE-WISPS, FROM "THE DAMNATION OF FAUST," OPUS 24 HECTOR BERLIOZ.

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns

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once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

Waltz of Sylphs, from "The Damnation of Faust," Opus 24.

Hector Berlioz.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

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THE EMPEROR'S MARCH, IN B-FLAT MAJOR . . . RICHARD WAGNER.

This work was written in commemoration of the German victories in 1870, and was first publicly performed in Berlin on May 5, 1871, the composer conducting in person.

It begins *fortissimo* with the first theme, given out by the full orchestra. This grandiose announcement of the majestic theme (which is only eleven measures long) is followed by one of those passages of "grand orchestral noise" which may be regarded as among Wagner's most original inventions. This effective passage, which is not a regular *fanfare*, but sheer orchestral turmoil and strife, blossoming out at one point into a resounding repetition of the second phrase of the theme, leads after a hold to the entrance of the second theme. The first four measures of this are nothing but a solemn, bell-like tolling of the lower brass instruments and kettle-drums on the tonic and dominant of the key of B-flat major: then comes a suave melody in the wood-wind, which leads in turn to the first phrase of Luther's "*Ein' feste Burg*," given out in full harmony by all the wind *fortissimo* against crashing chords in the strings; the harmonization of this phrase of the familiar choral is as strikingly effective as it is wholly original and new; who but Wagner would ever have thought of beginning "*Ein' feste Burg*" in B-flat major with the chord of G minor?

From this point the working-out is entirely free, and seems to follow a dramatic rather than a fixed musical plan. The music grows more and more stormy, the picture of war and battle more and more vivid, until, amid a most tumultuous surging of the orchestra, the brass rings out again with Luther's choral. The victory is won, and a furious *fanfare* leads back to the final return of the first theme, given out with the fullest force of the orchestra. At this return of the theme Wagner has written a part for a large chorus in unison, to the following words: —

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Höchste der Kronen,
wie ziert dein Haupt sie hehr!
Ruhmreich gewonnen
soll Frieden dir lohnen!
Der neuergrünten Eiche gleich,
erstand durch dich das deutsche Reich
Heil seinen Ahnen,
seinen Fahnen,
die dich führten, die wir trugen,
als mit dir wir Frankreich schlugen!
Feind zum Trutz,
Freund zum Schutz,
allem Volk das deutsche Reich zu Heil und Nutz!

Which may be rendered in English prose as follows: —

"Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German empire come into being through thee: Hail to its forbears, to its banners, who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German empire is safety and prosperity to the whole people!"

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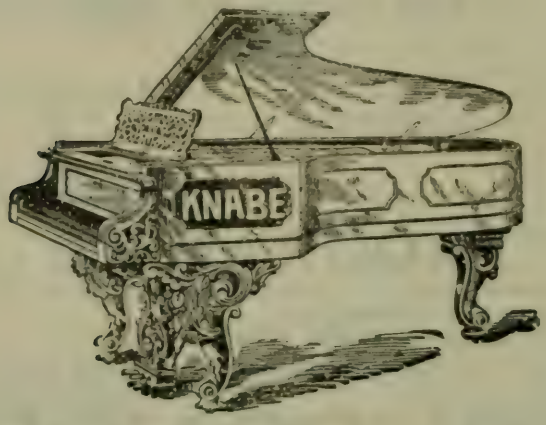
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PROGRAMME.

Ludwig van Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

I.	Allegro con brio (E-flat major) - - - -	3-4
II.	Marcia funebre: Adagio assai (C minor) - -	2-4
III.	Scherzo: Allegro vivace (E-flat major) - -	3-4
	Trio (E-flat major) - - - - - -	3-4
IV.	Finale: Allegro molto (E-flat major) - - -	2-4

Haendel - - - - - - - Aria, "Sweet Bird"

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Hector Berlioz - - - - a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs

From "The Damnation of Faust," Op. 24

Ambroise Thomas - - - Ophélie's Mad Scene, from "Hamlet"

Richard Wagner - - - "The Emperor's March," in B-flat major

Soloist, Mme. MELBA.

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OPUS 55.

LUDWIG VAN BEETHOVEN.

This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic Symphony, composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation at Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first performed in private, at Prince von Lobkowitz's house in Vienna, in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, when it was conducted by Beethoven himself. On this occasion Beethoven played the joke upon critics and public of having it set down on the programme as "*Sinfonie in Dis-dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.*

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme — the phrase which recurs most frequently in the development of the movement — are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows, leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating

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with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their *tremolo* on A-flat and B flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, an actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make, in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings,

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every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadencc in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first of second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien'*," but the song itself has not been

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identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the

dominant 7th. The tempo then changes to *Poco Andante* and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique, piece of considerateness on Beethoven's part!

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L'ALLEGRO, IL PENSEROSO ED IL MODERATO."

GEORGE FRIDERIC HANDEL.

Handel's cantata, *l'Allegro, il Penseroso ed il Moderato*, the text adapted from Milton by Charles Jennens, who added a third part of his own, was first brought out at the Lincoln's Inn Fields Theatre in London on February 27, 1740. The soprano scena sung at this concert is in the part of *il Penseroso*. Handel's original orchestral parts to this scena are 1 flute solo, first and second violins in unison, violas, and continuo. In working out the accompaniment, Robert Franz has added parts for 2 clarinets, 2 bassoons, and 1 horn. The text is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, *Andante* in D major (4-4 time), is in the old aria form, with second part, *Larghetto* in D minor (3-4 time), and *Da capo*.

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MINUET OF WILL-O'-THE-WISPS, FROM "THE DAMNATION OF FAUST," OPUS 24 HECTOR BERLIOZ.

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

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Waltz of Sylphs, from "The Damnation of Faust," Opus 24.

Hector Berlioz.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

Ophélie's Mad-Scene (Act IV., Scene 2) from "Hamlet."

Ambroise Thomas.

Hamlet, opera in five acts, the text by Jules Barbier and Michel Carré, after Shakspere's tragedy of the same name, the music by Ambroise Thomas, was brought out at the Académie Impériale de Musique in Paris on March 9, 1868. It was given, in an Italian translation, as *Amleto*, at Covent Garden in London on June 19, 1869. It reached its two-hundredth performance at the Académie de Musique on February 16, 1883. Christine Nilsson was the original Ophélie. The scene given at this concert is the one in which Ophélie, having lost her reason, appears by the river side in the midst of a throng of dancing and merry making peasants, before seeking death by drowning. The ballad, "*La sirène passe*," in E minor (3-4 time), sung by Ophélie in this scene, is set to a genuine Swedish folk-song.

The text of the scene is as follows: —

Ophélie.

À vos jeux, mes amis, permettez-moi de grâce
De prendre part! . . .
Nul n'a suivi ma trace!
J'ai quitté le palais aux premiers feux du jour. . . .
Des larmes de la nuit la terre était mouillée;
Et l'alouette, avant l'aube éveillée,
Planait dans l'air!
Mais vous, pourquoi vous parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux . . . et je suis Ophélie!
Un doux serment nous lie,
Il m'a donné son cœur en échange du mien. . . .
Et si quelqu'un vous dit qu'il me fuit et m'oublie,
N'en croyez rien;
S'il trahissait sa foi, j'en perdrais la raison!
À toi cette humble branche
De romarin sauvage,
À toi cette pervenche. . . .
Et maintenant écoutez ma chanson!

Ballade.

La sirène
Passe et vous entraîne
Sous l'azur du lac endormi.
L'air se voile,
Adieu, blanche étoile!
Adieu, ciel! adieu, doux ami!

Aux bras de l'époux!
Mon âme est jalouse
D'un bonheur si doux!
Sous les flots endormi,
Pour toujours, adieu, mon doux ami!

Ah! cher époux! Ah! cher amant!
Ah! doux aveu, tendre serment!
Bonheur suprême!
Cruel! je t'aime!
Tu vois mes pleurs!
Pour toi je meurs!

ENGLISH PROSE TRANSLATION.

My friends, I pray, allow me to take part in your games. No one has followed my footsteps. I left the palace at the first fires of day. . . . The earth was wet with the tears of night; and the lark soared in the air before the awakened dawn. But you, why should I speak to you in whispers? Hamlet is my spouse and I am Ophélie. A sweet vow binds us together: he has given me his heart in exchange for mine. . . . And, should any one tell you he avoids and forgets me, do not believe it; were he to betray my faith, I should lose my reason. This homely sprig of wild rosemary for you; this periwinkle for you. . . . And now listen to my song.

BALLAD.

The siren passes by and drags you under the blue of the slumbering lake. The air turns cloudy; farewell, white star; farewell, sky; farewell, sweet love. In my spouse's arms, my soul is jealous of such sweet bliss; asleep beneath the waves, farewell, my sweet love.

Ah! dear spouse; ah! dear love; ah! sweet avowal, tender vow. Supreme bliss! I love thee, cruel one; thou seest my tears, for thee I die.

THE EMPEROR'S MARCH, IN B-FLAT MAJOR . . . RICHARD WAGNER.

This work was written in commemoration of the German victories in 1870, and was first publicly performed in Berlin on May 5, 1871, the composer conducting in person.

It begins *fortissimo* with the first theme, given out by the full orchestra. This grandiose announcement of the majestic theme (which is only eleven measures long) is followed by one of those passages of "grand orchestral noise" which may be regarded as among Wagner's most original inventions. This effective passage, which is not a regular *fanfare*, but sheer orchestral turmoil and strife, blossoming out at one point into a resounding repetition of the second phrase of the theme, leads after a hold to the entrance of the second theme. The first four measures of this are nothing but a solemn, bell-like tolling of the lower brass instruments and kettle-drums on the tonic and dominant of the key of B-flat major; then comes a suave melody in the wood-wind, which leads in turn to the first phrase of Luther's "*Ein' feste Burg*," given out in full harmony by all the wind *fortissimo* against crashing chords in the strings; the harmonization of this phrase of the familiar choral is as strikingly effective as it is wholly original and new; who but Wagner would ever have thought of beginning "*Ein' feste Burg*" in B-flat major with the chord of G minor?

From this point the working-out is entirely free, and seems to follow a dramatic rather than a fixed musical plan. The music grows more and more stormy, the picture of war and battle more and more vivid, until, amid a most tumultuous surging of the orchestra, the brass rings out again with Luther's choral. The victory is won, and a furious *fanfare* leads back to the final return of the first theme, given out with the fullest force of the

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orchestra. At this return of the theme Wagner has written a part for a large chorus in unison, to the following words: —

Heil dem Kaiser! König Wilhelm!
Aller Deutschen Hort und Freiheitswehr!
Höchste der Kronen,
wie ziert dein Haupt sie hehr!
Ruhmreich gewonnen
soll Frieden dir lohnen!
Der neuergrünten Eiche gleich,
erstand durch dich das deutsche Reich:
Heil seinen Ahnen,
seinen Fahnen,
die dich führten, die wir trugen,
als mit dir wir Frankreich schlugen!
Feind zum Trutz,
Freund zum Schutz,
allem Volk das deutsche Reich zu Heil und Nutz!

Which may be rendered in English prose as follows: —

"Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German empire come into being through thee: Hail to its forbears, to its banners, who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German empire is safety and prosperity to the whole people!"

This chorus is, however, hardly ever sung, the march being musically complete without it. The march is scored for the fullest modern orchestra.

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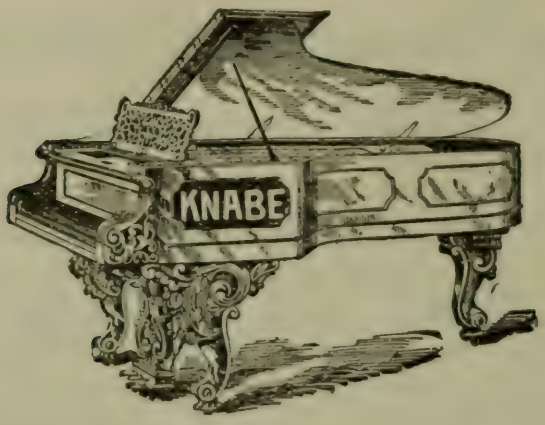
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Georges Bizet – – – "L'Arlésienne," Orchestral Suite No. 1

I.	Prelude: Allegro deciso; Tempo di marcia (C minor)	– –	4-4
	Andante molto (A-flat major)	– – – –	4-4
	Un peu moins lent (C major)	– – – –	4-4
II.	Minuetto: Allegro giocoso (E-flat major)	– – – –	3-4
III.	Adagietto: Adagio (F major) – –	– – – –	3-4
IV.	Carillon: Allegretto moderato (E major)	– – – –	3-4

Gounod – – – – – – Aria, "Salve Dimora" (Faust)
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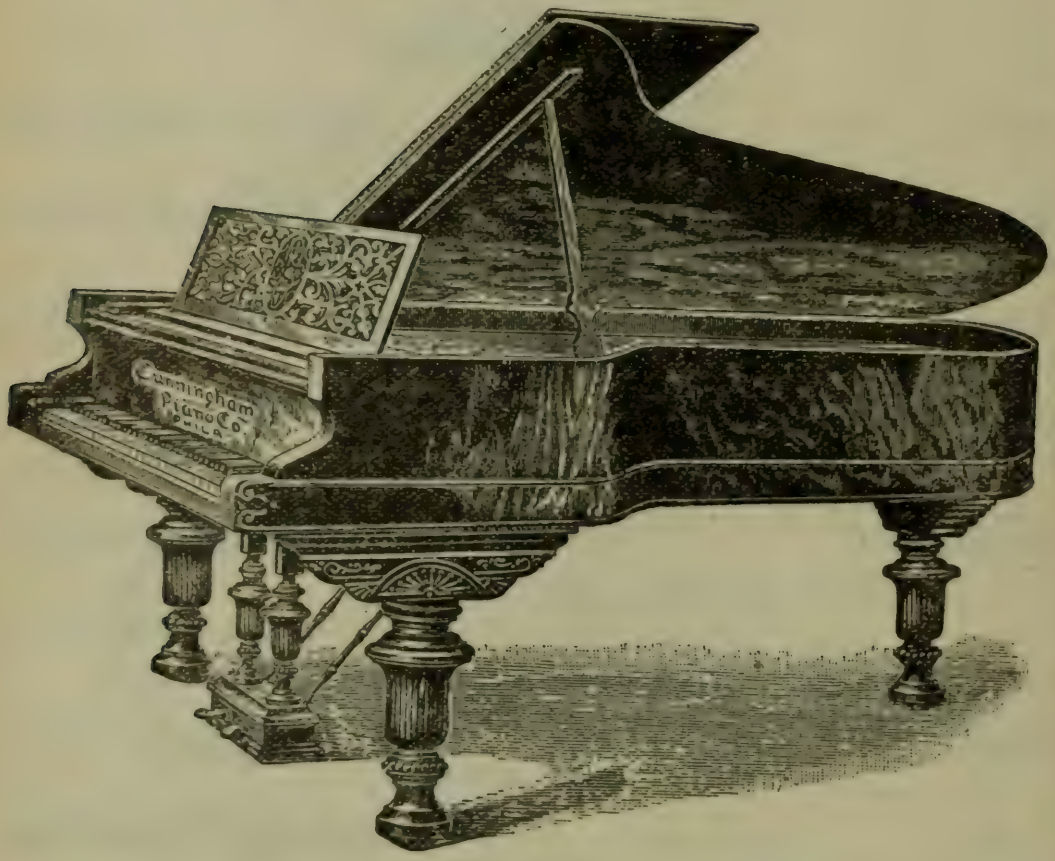
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Overture to "Carlo Broschi," in E-flat Major.

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La Part du Diable, opéra-comique in three acts, the text by Eugène Scribe, the music by Auber, was brought out at the Opéra-Comique in Paris on January 16, 1843. The work is generally known in Germany either by the title *Des Teufel's Antheil*, or *Carlo Broschi*. The story is taken from the life of Philip V. of Spain, who, after the death of his son, had fallen into a state of melancholy, from which he was restored to health and sanity by the singing of the great *castrato*, Farinelli (whose real name was Carlo Broschi), whom the Queen had employed for the purpose. Farinelli was afterwards made prime minister. Afterwards Farinelli assumes the part of Satan in order to win Philip's consent to the union of a young student, Rafael d'Estuniga, with Caselda, Farinelli's sister, with whom the king was also in love. Mme. Rossi-Caccia sang the part of Farinelli in the original cast of the opera.

The overture, one of Auber's most popular works in this form, is in the somewhat stunted overture-form generally affected by the Italian opera composers, and by the French in their lighter works, during the first two-thirds of the present century. That is, it is in the sonata-form, with the second part, or three fantasia, omitted; the third part joins immediately on to the first.

The overture opens with a rather long free introduction, the whole orchestra beginning *fortissimo* with a few measures in a strongly marked rhythm, *Andante maestoso* in E-flat major (4-4 time), two measures being answered *pianissimo* in E-flat minor by the strings, as if by an echo. The movement now changes to *Andante* (3-8 time), the flute and clarinet playing a graceful melody in octaves against an accompaniment of *staccato* chords in the horns and bassoons, and soft sustained harmonies in the strings. This is followed by an *Andantino* in B-flat major (4-4 time), in which the oboe sings a new melody over a tremulous accompaniment in the strings.

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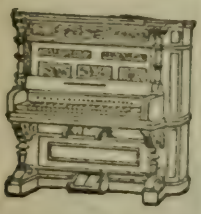
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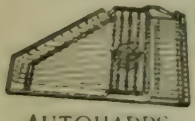
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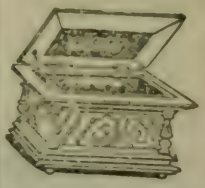
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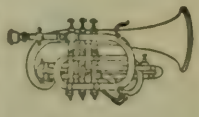
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the key (B-flat major, then E-flat major), leads to a sonorous repetition of the opening *maestoso* phrase by the full orchestra, which again ends softly in E-flat minor, preparing for the beginning of the main body of the overture.

This movement, *Allegro* in E-flat major (2-4 time), begins with the first theme in the muted strings alone, a graceful, tricksy running figure in the first violins against sustained harmonies in the second violins, violas, and double-basses, and *pizzicato* arpeggj in the 'celli. After this theme has been duly developed, the first subsidiary enters, a loud martial call from the cornets, horns, bassoons, and trombones, brilliantly answered by the full orchestra. Then the second theme enters immediately, a suave melody sung by the oboe, first violins, and 'celli in octaves, the flute and clarinet being soon substituted for the oboe, as the development progresses. Last comes the conclusion-theme, a lively hunting-call played by the four horns alone, the time shifting from 2-4 to 6 8. Second theme and conclusion-theme are in the key of the dominant, B-flat major. This ends the first part, the conclusion-theme modulating toward its close back to the tonic, E-flat major. As has been said, there is no second part, or working-out, but the third part of the overture begins immediately after the first has ended. This third part is an exact repetition of the first — except that the second theme now comes in the tonic — up to the entrance of the conclusion-theme; this now comes in E-flat major, and *fortissimo*, in the full orchestra, instead of softly on four horns, and works up to a resounding climax as a coda to the whole.

The overture is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 cornets, 4 horns, 2 bassoons, 3 trombones, 1 pair of kettle-drums, triangle, big drum and cymbals, and the usual strings.

ALEXANDRE-CÉSAR-LÉOPOLD (called Georges) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under

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Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte *à 4 mains* (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex aequo* to Lecocq and Bizet; and both operettas were brought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome. During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two movements of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de l'Emir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Pasdeloup at his orchestral concerts; an orchestral suite, *Roma*, completed from sketches made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the *Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame.

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The highest hopes were entertained of him as one of the coming glories of French music,— hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

ENTR'ACTE.

Fashion in Music.

From form to Fashion is a step which the fair Ophelia has, by suggestion, made easy — if, like a crab, we go backward. There are people who dislike to consider anything so — what shall we call it? say — frivolous as Fashion in connection with the fine arts. Indeed, Fashion has come in for little else than hard words from the seriously inclined art-lover; although the art-purveyor often knows its value as well as another. Wagner has been especially hard on it, and has done his best to rope in Beethoven as a not-to-be-despised auxiliary in the fight against Fashion. Remember the astonishing story Wagner tells about Beethoven and that "*Mode*" line in Schiller's *Ode to Joy*. According to him, Beethoven had quite a time of it with this line, when writing his ninth symphony. Schiller has it

Deine Zauber binden wieder
Was die Mode streng getheilt.

(Thy magic binds together again what Fashion has sternly sundered.)

Beethoven was dissatisfied with this *streng* (sternly), as too noble an adverb to be associated with so ignoble a thing as Fashion; he looked farther into his Schiller, and found, in another edition of the *Ode*, the following: —

Deine Zauber binden wieder
Was der Mode *Schwert* getheilt.

(What Fashion's *sword* has sundered.)

This was out of the frying-pan into the fire: for *Schwert* (sword) leaves the every-day nobility of *streng* far behind, and rises into the region of the epic and heroic. There was nothing for it but to take the matter into his

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own hands; which Beethoven accordingly did, writing "*höchsteigenmächtig*" (by right of his own supreme might).

Deine Zauber binden wieder
Was die Mode *frech* getheilt.

(What Fashion has *impudently* sundered.)

I have been given to understand that this story of Wagner's is entirely apocryphal, and rests on no basis of fact whatever. Possibly, if Wagner got it from anywhere, it came to him through the horn gate of dreams. But his telling it shows what he thought of Fashion.

It may safely be premised that Fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer it is naturally quite another matter: he must follow Fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap — less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that great performers — those who really deserve to be called great — would take a leaf out of the upright composer' book, and follow Fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlivening variety. One often wonders how it can be that pianists, for instance, so persist in playing the same things, all the world over. Is it possible that the great composers, the *di majores* of the musical Olympus, who gave to the world upwards of a hundred — sometimes over two hundred — opus-numbers apiece, have shown themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions? One of the husbands in *la Poudre aux Yeux* (inimitable comedy!) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would really like it better, if it were not "*toujours Rigoletto.*" Well, I can remember the time in Boston, when we (especially we critics, who have to listen) should have liked it better, if it had not been *toujours* Waldstein sonata — not to mention *toujours* some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and like little else.

But this is not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have played the Waldstein sonata — what next? Why, here come little Tom, Dick, and Harry and, one and all, play the Waldstein sonata at their come-out recitals. Now do these small fry of the pianoforte play the Waldstein sonata simply because they have just been fired on by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman can not rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer Fashion had something to do with it? Come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history — say, the present day. Think you that it is all owing to pure "modernity of feeling"? I don't. I am pretty sure Fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque *rubatos* or Lisztian-Magyar instability of tempo, do you imagine it is all from "modernity of feeling"? I do not see how it well can be. If a man is not an absolute crow-bar of emotional inflexibility, he cannot possibly *feel* Beethoven just in the same way he *feels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock upon which all general principles dash themselves to pieces. Rubin-



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stein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be unfashionable. The great people follow the fashion, and the small fry follow them — in most cases, unthinkingly.

As for the influence of Fashion — not specifically musical Fashion, this time, but Fashion *schlechtweg* — upon the public at large, and their relations to the Art of Music, that has been commented on to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that!

Introduction to Act III. of "Lohengrin."

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first produced under Franz Liszt's direction at Weimar on August 28, 1850, the date chosen being the anniversary of Goethe's birth day, and the day of the inauguration of the statue of Herder. Musical and literary magnates were invited from all parts of Germany; only the poet-composer (who was then in exile) was absent. The story is taken mainly from the Arthurian legends of the Holy Grail and the German legend of the Knight and the Swan-boat, Wolfram von Eschenbach's version of both legends being followed pretty closely. Wagner wrote the text in 1845; the music was begun in Paris, continued in Dresden, and finished in Switzerland in 1849.

The selection played at this concert is the orchestral Introduction to the third act of the opera, supposed to be the festal music played at Lohengrin and Elsa's wedding. It is in no traditional form, but presents the free development of two strongly contrasted themes (neither of which, by the way, appear as "leading motives" in the opera), with an interlude on a third theme. It begins immediately, *Sehr lebhaft* (*vivace assai*) in G

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major (4-4 time), with the brilliant first theme, which is briefly developed by the full orchestra in *fortissimo;* then follows the second theme, a portentous melody played beneath an harmonic accompaniment in rapidly repeated triplets, after which the first theme returns, and soon makes way for a quieter interlude on a new, march-like theme with more modest orchestration, which begins in G major, then modulates to A major, E major, and at length suddenly to A-flat major, in which key the first theme returns once more in the full orchestra, modulating almost immediately to C major, then through A major to D major. The second theme (which runs almost entirely on the dominant chord of G major) then comes back for the last time and brings the movement to a close.

Of this brilliant movement Berlioz wrote in the *Journal des Débats*, after a concert given in Paris by Wagner in the early part of 1860, as follows:

> The grand march in G, which opens the second act,* has produced a veritable commotion in Paris, as it did in Germany, in spite of the vagueness of idea at the beginning and the cold indecision of the episodic passage in the middle. These colorless measures, in which the composer seems to be feeling his way, are nothing but a sort of preparation for a formidable, irresistible idea, in which one must recognize the real theme of the march. A phrase of four measures, twice repeated in rising a 3rd higher, constitutes the vehement period, nothing comparable to which can perhaps be found in all music, for grandiose vigor, force, and brilliancy; launched forth by the brass instruments in unison, this theme turns the strong beats (C, E, G) at the beginning of its three phrases into as many cannon-shots which make the listener's breast quake.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, 1 harp, and the usual strings. It was in *Lohengrin* that Wagner began systematically to group the wooden wind instruments of the orchestra by threes, instead of by couples as had hitherto been the practice of composers; he continued to apply this system in *Tristan und Isolde.* In the *Nibelungen* and *Parsifal* he went one step farther, grouping all the wind instruments by families of four.† In the *Meistersinger von Nürnberg* he returned to the old plan of grouping the wood-wind by couples.

* Berlioz must make some mistake in details, or he would not be Berlioz. The "march" opens the third act, not the second.— W. F. A.

† Wagner's using only three bassoons, instead of four, in his *Nibelungen* scores is more apparently than really an exception to this plan. With all his lavishness in scoring, Wagner was never unmindful of economy; he never, for instance, was guilty of that Sardanapalian extravagance in orchestration of which we find some instances in the works of Hector Berlioz, who had grown up in the midst of the well-nigh boundless orchestral riches of a great capital like Paris. Berlioz almost always wrote for four bassoons, that being the number

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Introduction to Act III. of "Tannhäuser" (Tannhäuser's Pilgrimage).

Tannhäuser und der Sängerkrieg auf Wartburg (Tannhäuser and the Singers' Contest at the Wartburg), romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction at the Court Opera in Dresden on October 19, 1845. The story is based on the legends that cluster round the Wartburg, in the Thuringian Forest, near Eisenach. Wagner wrote the libretto in Dresden in 1843, and completed the score in 1844–45.

The orchestral introduction to the third act is a short tone-poem descriptive of Tannhäuser's pilgrimage to Rome to obtain absolution from the Pope for his sin in passing a year in the Venus Mountain. Tannhäuser's secret sojourn in the Mountain was revealed to the Landgrave and all his fellow Minnesingers by his own incautiousness in singing a song in praise of Venus in the excitement of the Singers' Contest. They were on the point of killing him then and there, when Elizabeth, his betrothed and the Landgrave's niece, interceded for him, and the Landgrave thus addressed him : —

A frightful crime has been committed : — the curse-laden son of sin has sneaked in among us under a hypocritical mask.— We cast thee from us,— with us thou may'st not dwell ; our hearth is blotted with shame through thee, and Heaven itself looks threateningly down upon this roof that has sheltered thee too long. Yet a path lies open to thee for deliverance from eternal destruction : casting thee out from our midst, I show it thee : — use it to thy salvation ! —

Penitent pilgrims, many in number, are gathered together from my domains : the older ones are already on their way, the younger are still resting in the valley. Their heart vouchsafes them no rest because of merely trifling sins, and to still their pious yearning for penance they journey to Rome and the feast of Grace.

With them shalt thou go on pilgrimage to the city of Grace and forgiveness, there cast thyself down in the dust, and do penance for thy guilt ! Fall down before him who pronounces God's verdict ; and ne'er return again, if his blessing is not with thee !

The orchestral Intermezzo begins, *Andante assai lento* in E-flat major

usually to be found in the larger Paris orchestras. The reason Wagner did not need four bassoons in his *Nibelungen* was this : to be sure, he went on the general principle of having a full quartet of every kind of wind instrument ; thus he had four oboes (that is, 3 oboes and 1 alto-oboe). But he found that, whenever he wanted a quartet of bassoons, his alto-oboe would do very well for the first member of the quartet, as it did also for the fourth member of the quartet of oboes ; so a fourth bassoon would have been superfluous.

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(4-4 time), with what is generally known as the "first Pilgrims' Chorus" ("*Zu dir wall' ich, mein Jesus Christ*," Act I., Scene 3) in the lower wood-wind and horns, the higher wood-wind coming in after the first and second phrases with phrases from Elizabeth's pleading for Tannhäuser's life ("*Ich fleh' für ihn, ich flehe für sein Leben*") after the fateful Singers' Contest, Act II., Scene 4. After the succeeding phrases of the pilgrims' chant the strings weave in passages from the beginning of Tannhäuser's Narrative (Act III., Scene 3). Just before the last phrase of the chant the high wood-wind softly gives out two measures from the "third Pilgrims' Chorus" (chorus of the younger pilgrims on their return from Rome, the phrase to the words, "*Erlösung ward der Welt zu Theil*," Act III., Scene 3).*

After the "first Pilgrims' Chorus" has been played through, with the above-mentioned interruptions, by the lower wood-wind and horns,† there comes a soft whirring in the strings on the chord of E-flat major, the whirring and whizzing rising higher and higher in *crescendo*, with fuller and fuller orchestration, up to *fortissimo*, and then falling again in *diminuendo* on the chord of G-flat major. This episode is followed by some developments on the theme from the "third Pilgrims' Chorus," which may not improperly be called the SALVATION-motive, beginning in the highest register of the violins *divisi*, and then proceeding downwards through various contrasted groups of instruments, ending with a full cadence in the key of D-flat major. Then comes another *crescendo* and *diminuendo* whirring episode, leading to a resounding proclamation of the SALVATION-motive by the trumpets, trombones, and tuba, beginning in E-flat major, and ending in the dominant, B-flat major.

The SALVATION-motive is given out once more in seraphic *pianissimo* by the violins *divisi* in their highest register. What follows is mostly of the nature of recitative (in the oboe and 'cello), save one parting reminiscence of Elizabeth's pleading in the wood-wind. The Intermezzo ends, as it began, in E-flat major.

* It may be noted here, by the way, that Wagner afterwards took his FAITH-motive in *Parsifal* from the same chorus in *Tannhäuser*.

† It will be noticed that the second part of this "first Pilgrims' Chorus" is based on the same sighing chromatic figure (albeit in a different rhythm) as the second part of the more familiar "second Pilgrims' Chorus," the theme of which is so prominent in the overture to the opera.

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OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera; the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like harmonies in the high wood-wind; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding return of the theme in full harmony in all the brass, the first violins coming in between the phrases with a series of ascending turns which may be re-

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garded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser*.* The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time), begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht, vorbei die Schmach!* (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus, and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous, if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out

* Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the choral Finale of Berlioz's *Roméo et Juliette* symphony, which was written in 1838-39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like those in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

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the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent,* 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettledrums, 1 snare-drum, 1 military drum,† triangle, bass-drum and cymbals, and the usual strings.

*The serpent is now an obsolete instrument, except perhaps in some provincial cathedrals in France and Italy. It was made of wood covered with leather, and played with an open mouth-piece, like the ophicleide. It was pierced with holes and provided with keys, very much on the same principle as the ophicleide. Its curiously curved shape gave rise to its name. It was an instrument of exceedingly harsh, snarling tone, and very uneven scale, three of its notes (4-foot D and A and 2-foot D) being so much stronger than the rest as to require great skill in the player to veil their excessive prominence. In France it was treated as an instrument in B-flat; but in all German scores I have seen (that of Mendelssohn's *Meeresstille und glückliche Fahrt* overture, and this one of Wagners's) it is treated as non-transposing. It is now advantageously replaced by the double-bassoon, which, however, gives out the notes an octave lower.

†The difference between the "snare-drum" and "military drum" indicated by Wagner in this score is slight. The ordinary orchestral snare-drum (*caisse roulante* in French) is made of wood, and its body somewhat longer than that of the military drum (*caisse claire*), which is made of metal and has a more brilliant, penetrating tone.

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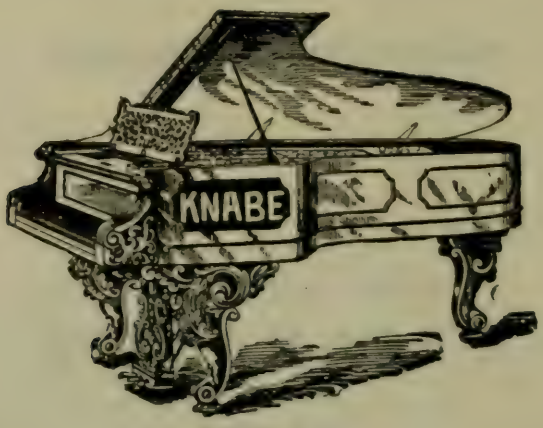
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Ludwig van Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

I.	Allegro con brio (E-flat major)	3-4
II.	Marcia funebre: Adagio assai (C minor)	2-4
III.	Scherzo: Allegro vivace (E-flat major)	3-4
	Trio (E-flat major)	3-4
IV.	Finale: Allegro molto (E-flat major)	2-4

Frédéric Chopin – Concerto for Pianoforte, No. 2, in F minor, Op. 21

I.	Maestoso (F minor)	4-4
II.	Larghetto (A-flat major)	4-4
III.	Allegro vivace (F minor)	3-4

Hector Berlioz – – – – a. Minuet of Will-o'-the-Wisps
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Ludwig van Beethoven.

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The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.*

This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme — the phrase which recurs most frequently in the development of the movement — are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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sporadic three-note phrases, given out in alternation by several wind instruments,— a process of which Beethoven was very fond,— until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows, leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in

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the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their *tremolo* on A-flat and B-flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, an actual "second free fantasia," in which the furious

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working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make, in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first of second themes is not very apparent. Another *sotto voce* return of the first theme

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in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien'*," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat*

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major, for pianoforte, opus 35, and again in the Finale of his ballet *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first

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violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante* and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique, piece of considerateness on Beethoven's part!

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The first movement of this concerto, *Maestoso* in F minor (4-4 time), begins with a long orchestral *ritornello* which corresponds to the first part of a symphonic first movement, up to the traditional "repeat." The first theme is given out by the strings and very briefly developed by the full orchestra (only eight measures in all); it is immediately followed by a more *cantabile* first subsidiary, first in the strings, then extendedly developed by fuller and fuller orchestra, the development soon assuming the shape of passage-work. A few transitional measures in the strings (still in the tonic, F minor) lead to the entrance of the second theme in the wood-wind and horns, it coming in suddenly in the relative A-flat major; it is developed at some length, and leads to a very short conclusion-theme (little more than a transition-passage, in fact) in the flute and clarinet, accompanied by the strings, ending on the subdominant of the principal key (chord of B-flat minor). Now the solo instrument enters, on the "repeat" of the first part, as is usual in concertos; four measures of introductory arpeggio lead to the return of the first theme, now given out by the pianoforte, with occasional accompanying harmonies in the strings. The development, however, is new, or, rather, it shows that the statement of the theme in the orchestral *ritornello* was incomplete and confined to its thesis only; for, after the first eight measures of thesis, the pianoforte now goes on with the antithesis of the theme and develops it at great length, with all sorts of florid embroidery, the development gradually assuming the shape of brilliant passage-work. The first subsidiary does not reappear, but the

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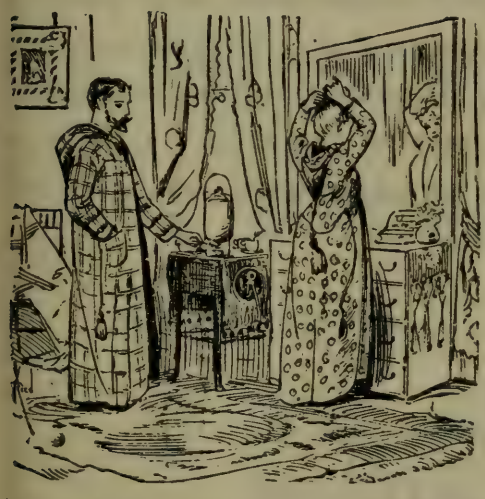
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solo instrument, without any intervening orchestral *tutti*, proceeds after a while to take up the second theme (in A-flat major as in the *ritornello*), giving it in a much embroidered shape and developing it at great length, the development leading to a new second subsidiary and much brilliant passage-work. The accompaniment is confined entirely to plain harmony in the strings. A long worked-up and exceedingly brilliant climax leads to the re-entrance of the first subsidiary in C minor as an orchestral *tutti*; here begins the free fantasia, the working-out being first in the orchestra, then in the pianoforte, then in the orchestra again against brilliant passage-work in the pianoforte, and lastly, after a descending chromatic scale in 3rds in the pianoforte, in the full orchestra as another *tutti*. The third part of the movement begins regularly with the first theme in the tonic in the solo instrument; the development is, however, far more condensed than before, the antithesis of the theme soon running, almost insensibly, into the second theme. This is developed, save for a difference in ornamental details, much as it was in the first part, and still in A-flat major, the second subsidiary also coming in as before, and leading by a brilliant climax of passage-work to a short orchestral coda in the tonic, F minor.

The second movement, *Larghetto* in A-flat major (4-4 time), is in the form of a romanza.

It begins with four measures of free prelude in the orchestra, alternately in the strings and wood-wind, which have no thematic connection with the rest of the movement. Then the pianoforte enters with the principal theme of the movement, and develops it in Chopin's most florid manner against a background of plain sustained harmony in the strings. The development of this theme constitutes the whole first part of the movement,



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which, save for the string accompaniment, has precisely the character of some of the composer's nocturnes; indeed, it might form a complete composition in itself. It ends, however, with a deceptive cadence to F-flat major, after which a few transitional measures of scales and arpeggj in the pianoforte, interrupted by sighs in the strings, lead to the second part of the movement. This sort of intermezzo in A-flat minor is thoroughly original: over sustained harmonies in close *tremolo* in the violins, violas, and 'celli, with occasional rhythmic thuds in the double-basses *pizzicati* and a soft chord or two in the flutes and clarinets, the pianoforte plays a series of exceedingly florid passages after the manner of a free recitative. Careful analysis shows that there is really a distinct melodic formation here, for the phrases follow one upon the other with perfect musical coherence; but the recitative-like and dramatic character of it all is what first impresses one. This wonderful intermezzo closes on the chord of the dominant (E-flat major), when a short transitional cadenza of the solo instrument leads to the return of the theme of the first part of the movement. This is now repeated with but little variation, save in the matter of more elaborate ornamental details in the solo part, and a beautiful free imitation of one of the phrases of the pianoforte by an obbligato bassoon. A repetition of the introductory *ritornello* in the strings and wood-wind comes at the end as a short coda.

The third movement is in a free sonata form, based on the extended development of three separate themes, with some subsidiary passages; it is *Allegro vivace* in F minor (3-4 time), and might be called, without too great stretching of terms, an idealized waltz. Each theme is developed at great length; the first one in F minor, the second and third in the relative A-flat major (in the first part), and the third in F major in the third part. A peculiar effect is made in the accompaniment of the third theme by the violins playing *col legno;* that is, striking the strings with the back of the bow. The form of the movement is somewhat incomplete, as is often the case where each separate theme is very extendedly developed and even worked out in the first part.*

* At the time of writing this I was unable to find out whether Miss Szumowska intended to play the concerto from Chopin's original score or in Karl Klindworth's remodelled version. The above analysis is made from Chopin's original. W. F. A.

MINUET OF WILL-O'-THE-WISPS, FROM "THE DAMNATION OF FAUST," OPUS 24 HECTOR BERLIOZ.

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in

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the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

WALTZ OF SYLPHS, FROM "THE DAMNATION OF FAUST," OPUS 24.

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The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the

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'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

PRELUDES TO ACTS I. AND II. OF "GUNTRAM," OPUS 25.

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Guntram, opera in three acts, the text and music by Richard Strauss, was first brought out at the Musicians' Festival at Weimar in 1894; it was first given at the Royal Court Opera in Munich on April 20, 1895. The scene of the opera is laid in Germany about the middle of the thirteenth century. The subject is the "Fighters for Love," an order of knights who fight for Cross and Brotherly Love, not with the sword, but with word and song.

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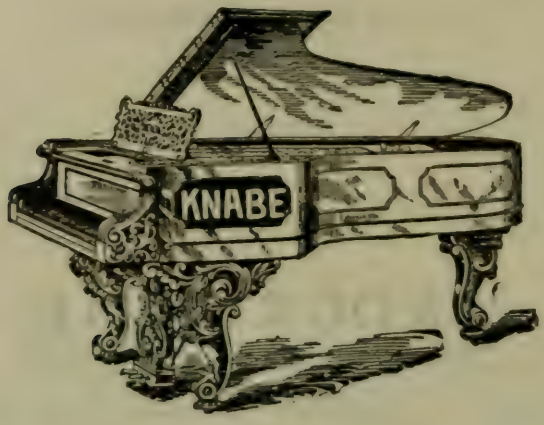
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Giovanni Battista Viotti – – Concerto for Violin No. 22, in A minor

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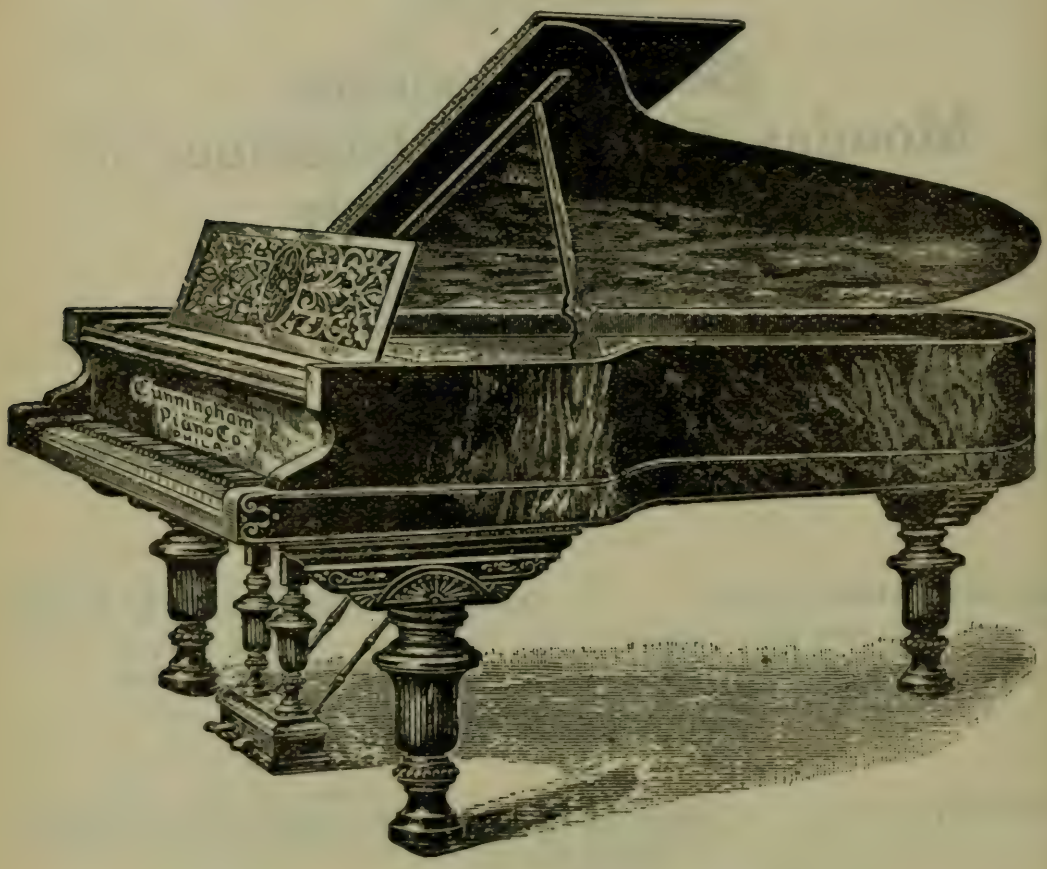
I.	Adagio (G major)	3-4
	Allegro (G major)	2-4
II.	Largo (D major)	3-4
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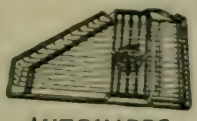
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trombones, 1 bass-tuba, 2 pair of kettle-drums, cymbals, harp, and the usual strings. The second is scored for 2 flutes, 1 piccolo-flute, 3 oboes, 3 clarinets, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 1 bass trumpet, 3 trombones, 1 bass-tuba, 2 pair of kettle-drums, tambourine, cymbals, bass-drum, snare-drum, and the usual strings. The score of the opera is dedicated to the composer's parents.

Giovanni Battista Viotti was born at Fontanetto in Piedmont on May 23, 1753, and died in London on March 10, 1824. His father was a farrier; when quite a little boy, Giovanni Battista was given a small violin, on which he learnt to play by himself, acquiring so much facility by the age of eight that his playing caught the attention of the Bishop of Strambino, who recommended him to Alfonso da Pozzo, Principe della Cisterna, in Turin. Under da Pozzo's patronage Viotti studied the violin under Gaetano Pugnani, one of the foremost Piedmontese violinists, who had all the Corelli and Tartini traditions. Before even completing his studies, Viotti entered the royal orchestra, but in 1780 set out on a concert tour with his master through Germany, Poland, and Russia. Soon afterward he went to London and thence, in 1782, to Paris, where both his playing and his compositions met with the most brilliant success. But his success was destined to receive a sudden check; after his being applauded to the echo at several Concerts Spirituels, a concert he gave in Holy Week in 1783 was scantily attended, whereas one given immediately afterwards by a second-rate violinist drew a crowded house; his pride was so wounded that he deter-

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mined to retire from the public concert-stage. He, however, stayed on in Paris and was appointed accompanist to Marie Antoinette and maître de chapelle to the Prince de Soubise; but a complete aversion to appearing in public seemed to have taken possession of him, and he neither played himself nor had any of his compositions played by others. In 1787 he tried to obtain the directorship of the Académie de Musique, but failed. He next associatcd himself with Léonard, the Queen's hair-dresser, who had obtained the privilege of founding the Théâtre-Italien. This was opened at the Tuileries in 1789 and, on the court's moving from Versailles to Paris in 1790, transferred to the Théâtre de la Foire Saint-Germain; in 1791 a special theatre was built for the institution, the Théâtre-Feydeau. This Théâtre-Italien was virtually the same institution which afterwards became world-famous under the name of Opéra-Comique. When the Théâtre-Feydeau was destroyed by the Revolution, Viotti went to London, where he once more took up his long-abandoned career of virtuoso, meeting with the most flattering success. But in 1793 he was suspected of being an emissary of the Revolution, and had to fly to Hamburg; here he lived in retirement up to 1795, when he returned to London and became a partner in a wine house. In 1802 he returned to Paris to look up some of his former friends; here he found himself quite forgotten by the musical world; but, on the advice of Cherubini and Rode, he played in the Salle du Conservatoire and was found, to every one's astonishment, to play even better than ever. He stayed but a short time in Paris, but returned for another brief visit in 1814, and again in 1819; this time he settled there, and obtained the directorship of the Académie de Musique. But it was one of that famous establishment's periods of decadence, and Viotti was unable to

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stem the ebbing tide. In 1822 he was asked to resign, and given a pension of 6,000 francs. He died on a pleasure trip to London. Viotti may be regarded as the head of the modern school of violin playing; he was one of the greatest virtuosi of his day, if not the very greatest. He has always been looked upon as one of the standard composers for the violin, and held very much the rank in his own time that Vieuxtemps did later. His compositions are among the best classics of the violin.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

The Modal System.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the

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Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-forma-

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tion were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from each end. He had now obtained four notes,—the fundamental, 4th, 5th, and octave,—which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He

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found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones" — not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

Taking the notes which correspond to the white keys of the pianoforte or organ keyboard (neglecting the slight differences of pitch which result from our modern system of tuning), the following scales can be formed on the Pythagorean plan :

LIST I.†

C D E' F - G A B' C	Symmetrical.
D E' F G - A B' C D	Symmetrical.
E' F G A - B' C D E	Symmetrical.
A B' C D - E' F G A	Unsymmetrical.
G A B' C - D E' F G	Unsymmetrical.

The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be

*It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

†The position of the hemitone in each tetrachord is indicated by an apostrophe (') ; the dividing whole tone between the two tetrachords is indicated by a hyphen (-).

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found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system; neither did it appear in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System: the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them!

One more step, and the Pythagorean system of scale-formation stands complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The

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initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

* The tonic and dominant are indicated by capitals.

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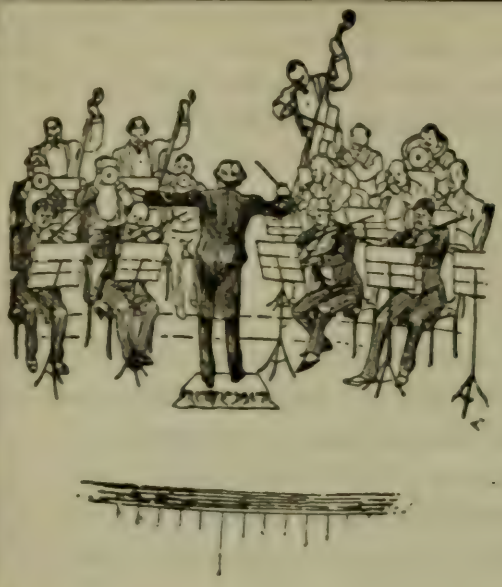
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II.

The Organum and the Déchanteurs.

It is impossible to overestimate the importance of the position held by the Gregorian Chaunt in Musical History; it formed the basis of almost all the musical growth of ten centuries. As regards its general character, it was a slow, solemn melody in this or that mode, sung either by a single voice or by a whole chorus in unison. It may be said to have formed the culminating point of what I will call the Antique Period in Musical History. But it is not this aspect of the Gregorian Chaunt that is the most important to us; to us it is far more interesting as the basis upon which a new development in the Art of Music rests; a development so different from what preceded it that, with it, a wholly new era in Music was begun.

About the beginning of the ninth century, a style of composition, founded upon the Gregorian Chaunt, sprang up; it was first treated of theoretically some hundred years or so later, by Hucbald de Saint-Amand, a Benedictine monk, who lived in the monastery of Saint-Amand-sur-Elnon in Flanders. Hucbald has often been called its inventor; but this is highly improbable. He was the first to treat of it theoretically.

This style of musical writing was called the *Organum;* it was nothing more nor less than the first rude attempt at mediæval part-writing. Hucbald's Organum was, in fact, the Gregorian Chaunt harmonized for two voices progressing together in an unbroken series of perfect 5ths.

The harmonic interval of the perfect 5th was admitted to be pleasing to the ear by the theorists of the day; together with the perfect octave, it was accepted as consonant. Through certain phases of popular music, the musical ear of the period had become accustomed to hearing it, and had found delight therein. That now neglected little instrument, the hurdy-



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gurdy,— then known as the *organistrum*,— had two of its three strings tuned to this interval; and, as these two strings kept up a persistent droning when the instrument was played, people's ears had quite sufficient opportunity to taste the sweets of the perfect 5th. So this was the interval the scholastic musicians of the day pitched upon in their first attempts at harmony. Surely the Church might make good use of a musical effect which delighted the people!

In this the Church followed its almost invariable course in musical matters. And, when I say the Church, I mean in this instance scientifically educated musicians; they could, in a certain sense, be identified with the Church, seeing that, for several centuries, their ranks were recruited exclusively from the clergy. After the establishment of the Gregorian Chaunt, the Church, of itself, did little or nothing new in Music. It was conservative, not inventive. New musical suggestions came from the people; these were received by the Church, and generally elaborated into worthy musical forms. The Church was like a garden, in which musical seeds were nourished and grew into mighty trees; but the seeds themselves were first sown by secular hands.

It is curious to note how almost totally barren of that which we call musical genius the Church and clergy were from the seventh to the eleventh century. What musical genius there was came from the heart of the people. It is even noteworthy that the first attempts made by the Church to appropriate the fruits of popular genius to its own use were generally exceedingly bungling. The Organum is a good case in point. The sustained, droning 5th of the *organistrum*, or hurdy-gurdy, is an harmonic effect which has never died out: we use it to-day under the name of double organ-point. Its musical value has been recognized by all composers of modern times; it is essentially musical and good. But Hucbald's Organum is so horribly offensive to the ear, so diametrically opposed to all we recognize as logical and beautiful in Music, that some modern historians

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have even doubted that Hucbald himself could ever really have heard it. Kiesewetter treats it as a mere theoretical speculation of Hucbald's, as something that existed on paper only, saying that, if he really had heard it sung, he never could have found it beautiful. This hypothesis of Kiesewetter's is, however, not tenable; there can be little real doubt about the Organum having been in actual use, frightful though it was. It but serves to show how, in those days, scientific musicians would take a hint from popular music, and make the direst piece of work of it when they tried to develop that hint and improve upon it.

It is pretty evident, however, that, although the cultivated musical ear of the period did not appreciate the frightfulness of the Organum in parallel 5ths, it still felt that there might be room for improvement; for attempts were soon made at getting something more satisfactory. The first of these was to substitute parallel 4ths for 5ths. This was an improvement with a vengeance: jumping out of the frying-pan into the fire! If anything could be more atrocious than the Organum in 5ths, it was just this Organum in 4ths. Yet it found favor in the ears of musicians of the time; Guido d' Arezzo, a very famous musical theorist of the eleventh century, proclaims the Organum in 4ths to be "sweeter" than the other! As for "sweetness," it is like choosing between quassia and colocynth!

But soon a third species of Organum came into use, in which the two voices did not continually run parallel to each other. This was indeed an advance; in the *Oblique Organum* we discern the germ of Counterpoint!

One characteristic all three Organa had in common: one of the two voices sang the plain Gregorian Chaunt; the other sang a part which depended upon the discretion of the composer of the Organum. What we now call original composition can hardly be said to have existed then; composers took one of the Church melodies and, as we should say, harmonized it. The Gregorian Chaunt was the basis of all musical composition; it was the standard norm, sacred and not to be tampered with. When

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used as the basis of an organum, or other form of composition, it was called the *cantus firmus*, or stable song; the voice that sang it was called the *tenor* (from the Latin *teneo*, to hold); that is, the "holder of the *cantus firmus*." The oblique organum was also known by the name of *Discantus* (from the Latin *dis* or *di*, asunder, and *cantus*, a song); that is, a *cantus* in which the two voices sang apart from each other, each singing its own melody. The term *Discantus* was Gallicized to *Déchant*. Very soon a third and even a fourth voice were added. When all the voices sang together in notes of equal length (as we should say now, "in plain chords"), the composition was called a *Faux-bourdon*, or *Falso-bordone*. Our modern psalm-tune, or choral, written in plain harmony, is to all intents and purposes a faux-bourdon. The derivation of this singular term is very problematical.

The Discantus for two or more voices, with the Gregorian Chaunt as its backbone, was the form of composition which contained the germ from which all the nobler forms of polyphonic writing were to be developed in time. Upon it the acumen of musicians was untiringly expended for several centuries. The process of development was singularly slow. The theoretical treatises on the Art of Music written by the leaders of musical thought during the tenth, eleventh, and twelfth centuries are full of speculations on this then perplexing subject. There was much discussion, and but little agreement.

One of the most serious bones of contention was what musical intervals were consonant, and what dissonant. And let me define here, even at the danger of seeming prolix, just what a dissonant interval is. It is a point on which a wide-spread misapprehension seems to exist among musical laymen. Etymology will help us somewhat here, as elsewhere. Too many persons seem to attribute a signification to the word "dissonance" which would be quite correct, if it were spelt *dyssonance*. But the word is no hybrid, formed from the Greek *dys*, bad, and the Latin *sona*, a sound. The



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word is of pure Latin origin, formed of *dis*, asunder, and *sona*. A true dissonance is formed by two notes which are on contiguous degrees of the musical scale,— as, for instance, A and B, or E and F,— and, when the ear hears them together in such contiguity, it demands that the two voices which sing them shall progress divergently, shall *move asunder*. That a dissonance, by itself, unprepared and unresolved, is disagreeable, is another matter, and has nothing to do with the meaning of the term. Divided as opinions were on the subject of dissonant intervals in the old days of the Discantus, on one point all were agreed : the interval of the augmented 4th (diminished 5th), or *tritone* (so called from its comprising three whole tones), was universally admitted to be so horrible to the ear as to be utterly inadmissible in Music. How the theorists of those days would have opened their eyes in astonishment, could they have been told that this very tritone, which they called the Devil,— "*Tritonus est diabolus in musica*,"— was destined to become the generator of a more perfect musical system than they had ever dreamt of : of our modern Tonal System, which is to their Gregorian Modal System as the Parthenon is to the Great Pyramid.

The exceedingly slow development of the Discantus is, however, easily accounted for. Theorists had more to do in those days than to discover the laws of musical composition : they had also to find out some way of writing music. A whole new system of musical notation had to be worked out and established. The great triumph of scholastic musicians, from Guido d' Arezzo in the eleventh century down to the middle of the fourteenth, was the establishment of what is known as Mensural Notation.

This subject I shall leave untouched here, in spite of its great historical interest and its intimate connection with the growth of the Art of Music itself. The Integral Calculus, the theory of Doubly Periodic Functions, Analytic Mechanics, the Metaphysics of Hegel or Fichte, are all tolerably ponderous and abstruse subjects ; but for something positively brain-racking in its vast complexity give me the theory (let alone the practice) of



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Mediæval Mensural Notation! As Walter Besant once said of the French "equivocal rhyme," it seems as if something penal might be done with it. Solitary incarceration, on a diet of stale bread and water, with an occasional allowance of brain-food,—say, boiled haddock,—and a treatise on Mensural Notation, with no hope of liberation until the subject had been thoroughly mastered, would suffice to deter a man from any crime. The Schleswig-Holstein Question was child's-play in comparison!

No wonder that the old scholastic musicians, with this dire task on their hands, wrote music in which no mortal can find inspiration! How difficult the task was, may be appreciated, when we consider that those who entered upon it had worse than nothing to start with. The musical notation, at the time when Guido d' Arezzo began his labors, was a terribly complex system, next to impossible to master, requiring years and years of study to understand thoroughly. Yet, with all its harassing complications, it was so vague, so deficient in definite meaning, that music written in it, were it but a simple melody, was open to a vast number of different interpretations. No singer, no matter how learned and expert, could be even approximately sure of reading it right. The composer's intentions were quite problematical, and the notation could serve as little more than a system of mnemonics, like the Peruvian *Quipus*, enabling the singer to retain in his memory what had been taught him orally by the composer.

Consider also that, for a long time, all efforts were directed to improving this older system, instead of directly inventing a new one. That, in this way, complications were heaped upon complications, and every advance was a deeper plunge into this Slough of Despond, until at last the Mensural Note was hit upon, as the only hope of ever getting out of it. Consider further that, even when the mensural note was established, as a sure means of communicating musical ideas, not one tithe of its virtues were suspected. In their gradual development of Mensural Notation, composers and theorists only went just far enough barely to satisfy the needs

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of the music of their own day; every new development of the Discantus necessitated a fresh overhauling of the system of notation, often an entire remodelling of the same from the very beginning. Consider all this, I say, and you will begin to see what a piece of work it was!

Here were hard-working musicians, just beginning to catch a glimpse of what Music could be, making discoveries the value of which was highly problematical even to themselves, and yet with no definite musical notation wherein to write down their new ideas! No wonder Music was considered to be a "branch of mathematics!" Had the whole art lain in the hands of scholastic ecclesiastics, it would have been stifled in its cradle. For three centuries the Church did all the drudgery, the wood-hewing and water-drawing, of musical development. Well, this comparatively ignoble work had to be done; so all honor to those who did it. But, as a seedling tree will seldom bear good fruit unless grafted with a slip from a fruit-bearing tree, so the scholastic musical doings of the churchmen, all their musical hot-house gardening would, in all probability, never have made that stout seedling, the Gregorian Chaunt, bear fresh fruit, had not a slip of true musical inspiration been found somewhere to engraft upon it. This inspiration, this living artistic force, did not come from their own ranks, but from a far other quarter. It came distinctly from the people. It was the Folk-song.

The part played by the Folk-song in the general development of the Discantus depended more upon its actual existence as a familiar musical entity than upon its special characteristics. We can safely assume that, if the distinctive musical character of the Folk-song had been quite different from what it actually was, its function in the development of the art of composition, and its influence upon the Discantus would still have been virtually the same.

The enormous difficulty of writing one or more additional melodies to a Gregorian *cantus firmus*, in days when all rules and laws were in so

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chaotic a condition, may be imagined; the wings of melodic fancy were sorely tied by technical considerations; for remember that composers then had practically no technique to start with! It is even doubtful whether the earlier *déchanteurs* had any notion of giving a specific melodic value to the voices with which they accompanied a *cantus firmus*. But, about the beginning of the fourteenth century, we can discern a certain feeling in composers that it would do no harm to a discantus to have the descanting voices melodious. Feeling naturally modest about their own melodic fertility, composers took to the extraordinary, if ingenious, shift of looking to the Folk-song to furnish them with melodious parts wherewith to accompany their time-honored Gregorian *cantus firmi*. So they would take a Gregorian chaunt for their *cantus firmus*, and one or more popular melodies for the remaining voices of his discantus. One may naturally ask how several melodies, originally written without the faintest reference to one another, could be made to go bearably together. All I can say is that they had to! It was very like an old Peruvian marriage: by the law of the Incas, people of a certain age must marry; when a man had attained to that age the Inca chose a wife for him, and married the couple were, whether they liked it or not.

The first result of this engrafting the Folk-song upon the Gregorian Chaunt was, no doubt, to give a superior melodic character to the descanting voices; but it also tended to make their mutual agreement exceedingly precarious. The first attempts at this sort of composition were simply horrible. But it was soon found that, by wholly disregarding the rhythm of the thus misused folk-songs, by doubling or trebling the length of some notes and halving that of others, the several voices could be made to harmonize quite tolerably. A full-grown discantus in three or four voices was by no means always the work of a single composer. One man would take a *cantus firmus*, torture a folk-song out of shape so that it would serve as a descanting voice to it, and then rest from his labors. If his two-voiced dis-

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cantus, thus cooked up, found favor in the ears of musicians, a second composer would come along and add another folk-song to the structure, and so on.

It seems strange at first sight that good should ever have come from such rough musical horse-play. But it really was productive of a great deal. In the first place, using the folk-song at all resulted in an increased demand for melodious writing; in the next place, this hard work of forcing several independent melodies into mutual harmony laid the foundations of excellent technical practice in polyphonic writing. By such practice, and what grew out of it, composers acquired a quite respectable degree of skill in counterpoint.

Again this use of popular melodies as descanting voices to accompany a given *cantus firmus* led to a very important discovery. When a composer wished to cook up popular and Gregorian material into a discantus, he did not always take *different* songs for his descanting voices. He sometimes let two, or even more, voices sing the same song, one voice beginning after another. Thus it happened that a single phrase of a melody, after being sung by one voice, was repeated by another, while the first voice went on with the next phrase. I wonder whether the man who first succeeded in writing a discantus of this sort suspected that he had made one of the most important discoveries in the whole History of Music. Probably not; but the full value of his discovery is appreciated now. He had stumbled upon *Contrapuntal Imitation!*

In looking back over the whole history of musical development, from the time of St. Ambrose to the present day, I can find only two other discoveries of equal importance. One was the discovery — for it can well be called a discovery, all traces of ancient Greek knowledge on the subject being lost at the time — that the unison, octave, and 5th were not the only harmonic intervals in music; the other, the discovery of the free chord of the dominant 7th (the basis of our Tonal System) by Claudio Monteverde in the latter part of the sixteenth century.

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Who the discoverer of contrapuntal imitation was, we do not know; the discovery itself may be roughly dated in the early part of the fourteenth century.

The origin of the Discantus was French. The Gregorian Chaunt had made its way to France, as it had to the rest of the Christianized world, and the French developed it into the Discantus, or *Déchant.* It was those old French *déchanteurs* who first made musical material pliable in a contrapuntal, or quasi-contrapuntal, way, and paved the way for the nobler labors of the Netherlanders and Belgians.

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The first movement opens with a short slow introduction, *Adagio* in G major (3-4 time), consisting for the most part of strong *staccato* chords, alternating with softer passages. The main body of the movement, *Allegro* in G major (2-4 time), begins with the dainty first theme, given out *piano* by the strings (without double-basses) and repeated *forte*, with a new counter-figure in the bass, by the full orchestra. This is followed by some strong passage-work which soon develops into a subsidiary theme of more chromatic character, the intimate relation of which to the first is, however, not to be overlooked. This passage ends in the key of the dominant, D major. Then follows a short *piano* and *pianissimo* passage which seems to be intended to do duty for a second theme (it is in the dominant), but is



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really little more than a melodic variation of the first. Some more passage-work leads to an equally short conclusion-theme,—first in the oboes and bassoon, then in the strings,—which is also but a variation of the first theme, and some more *fortissimo* passage-work brings the first part of the movement to a close with a sudden modulation back to the tonic. This first part is then repeated. The free fantasia is long, for Haydn, and quite elaborate contrapuntally. The third part of the movement is entirely regular, the second and conclusion themes now appearing in the tonic; it is extended at some points by more development than was to be found in the first part; the first theme, too, is presented with a more elaborate juxtaposition of counter-figures than at first. There is also a short coda, on the first theme. The form, albeit already fully established, reminds one — in the want of marked individuality in the second and conclusion themes, both of which are derived from the first, and but little developed — a little of the estate of the Symphony during the pre-Haydnite transition period.

The second movement, *Largo* in D major (3-4 time), opens with a beautiful, serious melody, sung in octaves by the oboe and 'celli, to an accompaniment in the violas, double-basses, bassoon, and horn, each period being followed by a modulating passage in all the strings. This theme is then repeated, still in the oboe and 'celli, with a richer accompaniment, the first violins pitting a light, airy counter-figure against it. Some sterner *fortissimo* harmonies in the full orchestra lead to a transitional passage, first in the higher wood-wind, then in the strings, after which the theme is repeated again by the full orchestra (without trumpets or drums, however), with the melody at first in the first violins and flute, then in the oboe and 'celli,

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the accompaniment growing more and more elaborate. The development of the rest of the movement is carried on on the same lines, the melodious theme returning twice more,— the first time in F major, with the melody in the first violins and 'celli in unison, the second time in D major, the melody being now in the first violins and oboe in unison, over a waving arpeggio accompaniment in the second violins. A very brief Coda closes the movement.

The third movement, Menuetto: *Allegretto* in G major (3-4 time), is in the regular form of Minuet and Trio, in its simplest estate. The Trio is in the tonic.

The fourth movement, *Allegro con spirito* in G major (2-4 time), is a brilliant rondo on a single theme, with some subsidiary passage-work and not a little contrapuntal working-out here and there. Its form, although extremely simple, is very fully developed; it is one of the prime favorites among Haydn's symphonic rondos, and brings the symphony to the most brilliant and vivacious conclusion. The theme, that of a peasant contra-dance, is a model in its way.

The symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, the full orchestra being employed in all four movements.

"Francesca da Rimini," Fantasia, Opus 32.

Peter Ilyitch Tschaikowsky.

On a fly-leaf of the score of this orchestral fantasia of Tschaikowsky's we read the following:

Perviene Dante nel secondo cerchio dello inferno. Quivi vede, che sono puniti i

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lussuriosi, la pena dei quali è l' essere tormentati di continuo da crudelissimi venti sotto oscuro e tenebroso aere. Fra questi tormentati riconosce Francesca da Rimini che racconta la sua storia.

. . . nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria; e ciò sa il tuo dottore.
Ma se a conoscer la prima radice
Del nostro amor tu hai cotanto affetto,
Farò come colui che piange e dice.
Noi leggevamo un giorno per diletto
Di Lancillotto, come amor lo strinse:
Soli eravamo e senza alcun sospetto.
Per più fiate gli occhi ci sospinse
Quella lettura, e scolorocci il viso:
Ma solo un punto fu quel che ci vinse.
Quando leggemmo il disiato riso
Esser baciato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca mi baciò tutto tremante:
Galeotto fu il libro, e chi lo scrisse:
Quel giorno più non vi leggemmo avante.
Mentre che l' uno spirto questo disse,
L' altro piangeva sì, che di pietade
Io venni men così com' io morisse;
E caddi, come corpo morto cade.

(Dante, Inferno, V.)

The English of which is:

Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

. . . There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

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While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls.*

The composition is a perfectly free piece of fantastic, picturesque writing, in no traditional form. Its poetic key-note is the "*crudelissimi venti sotto oscuro e tenebroso aere* (cruelest winds under a dark and gloomy air)" of the second circle of hell, described by Dante. The meeting with Francesca and Paolo comes as an episode (*Andante cantabile non troppo*) about the middle of the composition, the emotions of grief and passionate love coming alternately to the surface, against an almost constant background of whirling storm-wind.

The composition is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum, cymbals, tam-tam, 1 harp, and the usual strings. The score is dedicated to Serge Taneeff.

* John A. Carlyle's translation.

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PROGRAMME.

Rossini - - - - - - - - - - - - - - Overture, "William Tell"

Selection.—Miss Genevieve Clark Wilson.

Volkmann - - - - - - - - - - - - Serenade for String Orchestra

Solo Violoncello, Mr. Alwin Schroeder.

Bruch - - - - - - - - - - - - - - Concerto for Violin, No. 1

Mr. Franz Ondricek.

a. Haendel - - - - - - - - - - - - - - - - - - Largo

b. Mozart - - - - - - - "Turkish March," from "Ruins of Athens"

Songs with Piano.—Miss Genevieve Clark Wilson.

Paganini - - - - - - - - - - - - - - - - - - Witches' Dances

Mr. Franz Ondricek.

Liszt - - - - - - - - - - - - - - - - - - Rhapsody No. 2

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Tuesday Evening, December 17, At Eight.

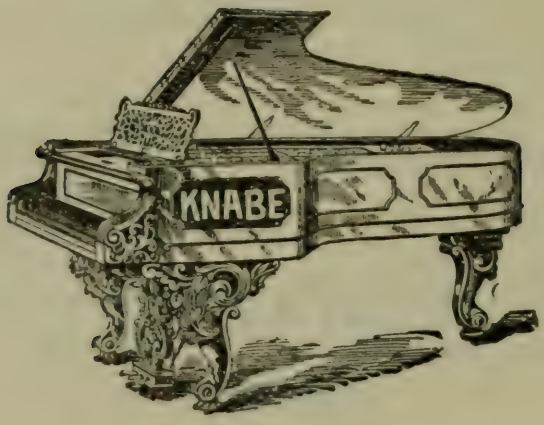
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PROGRAMME.

Johannes Brahms – – – Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo (E minor) – – – – 2-2
II. Andante moderato (E major) – – – – 6-8
III. Allegro giocoso (C major) – – – – 2-4
IV. Chaconne. Allegro energico e passionato (E minor) 3-4

Max Bruch – – – Concerto for Violin, No. 1, in G minor, Op. 26

I. Allegro moderato (G minor) – – – – 4-4
II. Adagio (E-flat major) – – – – – 3-8
III. Finale: Allegro energico (G major) – – – 2-2

a. Händel – – – – – – – – – – Largo

b. Mozart – – – – – – – "Turkish March"

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Richard Strauss – – Preludes to Acts I. and II. of "Guntram," Op. 25

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The first movement of this symphony (*Allegro non troppo*, in E minor, 2-2 time) begins, without slow introduction, immediately with the first theme. This theme, a clear, gracefully swinging melody, of rather Mendelssohnian character, is given out by the violins in octaves, accompanied by flowing ascending *arpeggj* in the 'celli and violas, and syncopated chords in the wood-wind. It is developed naturally and flowingly for eighteen measures. It is immediately followed by a free contrapuntal variation on its first period, after which the violins step in again with their octaves, and carry through the second period (not a variation on it) in somewhat different development and more extendedly. A first subsidiary in G major follows, its first member being much of the nature of passage-work, but the triplet at the beginning of its second member (in B minor) giving the phrase a more strongly marked thematic individuality.

The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianissimo* in B major in the wind instruments. The development of this theme is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and *arpeggj* in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a cloud were passing over the sun. We shall find more of this peculiar

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effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The coda is pretty long, and works up to an impressive climax at the close.

The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is

*It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in "Midsummer-Night's Dream" is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumoffsky quartet (Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.

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this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,— only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flatting of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the "minor-major" mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The peculiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than any of them. Just before the end of the movement, the horns, oboes, and flutes give out the theme *forte* in the Phrygian mode, as at the beginning; but, instead of being in bare unisons and octaves, as it was then, it is now accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious "minor-

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major" mode of Hauptmann's, in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,—a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso*, in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato*, in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions; as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia* with variations, its form being that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments; then the variations follow, at first simple, then more and more elaborate.

*The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.

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MAX BRUCH (born in Cologne on January 6, 1838 — still living) has long held a place in the foremost rank of contemporary composers in Germany. He has written in almost every form of composition, but owes his high reputation mainly to his cantatas and his music for the violin. His two violin concertos (No. 1 in G minor, opus 26; and No. 2 in D minor, opus 44) are among the exceedingly few compositions in their form since the Mendelssohn E minor concerto that have maintained a prominent place in the estimation of both artists and the public; his G minor concerto especially is now generally regarded as a standard work. His *Kol Nidrei* for 'cello and orchestra, based on Hebrew melodies, has also become very popular; and there are other works of his for violin and orchestra that have won distinguished recognition from violinists.

Yet, admirable as much of his violin music is, there can be no doubt that Bruch has done his greatest work in the domain of what may be called the Epic Cantata. His *Odysseus* (opus 41), *Arminius* (opus 43), *Lied von der Glocke* (opus 45), *Schön Ellen* (opus 24), *Römische Leichenfeier* (opus 34), and *Achilleus* (opus 50), all for mixed voices and orchestra, and his *Frithjof* (opus 23), *Römischer Triumphgesang* (opus 19), *Salamis* (opus 25), and *Normannenzug* (opus 32), for male voices and orchestra, occupy a position quite by themselves in modern German music.

Bruch's style is, in general, at once simple, solid, and effective; he is a master of orchestral and vocal coloring, and his modes of musical expression, though often dramatic, seldom, if ever, recall the operatic stage. He has been charged with an inordinate fondness for homophonic writing in his choruses, and with unduly neglecting the element of variety and sustained interest that comes from the polyphonic treatment of musical subjects. But to this may be replied that he lives in an essentially unpolyphonic age, and that the great popularity of his choral works may come in



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part from their simplicity and clearness and the infrequency of polyphonic or fugal episodes in them.

Bruch's sustained power of carrying through compositions of extended dimensions without flagging, a certain breadth of style that is not without elements of grandeur and only now and then lapses into sentimentalism, his warm orchestral coloring and brilliant climaxes fit him well for success in the field of the Cantata. He also has tried his hand more than once at opera; but none of his works for the stage have met with lasting success. His real genius is for the concert-room.

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The main body of the movement begins with the close *tremolo* of the second violins and violas, over rhythmic thuds in the basses *pizzicati* and kettle-drums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn



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leads to a long *fortissimo* orchestral *tutti* in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborative recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata-form.

The second movement, *Adagio* in E-flat major (3-8 time), shows a very free application of the sonata-form. It is based on three principal themes (first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the first theme played high up on the E-string by the solo violin; this announcement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral *tutti*. Then the solo violin takes up the conclusion-theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played

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on the G-string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: *Allegro energico* in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings *pizzicati*. The somewhat concise development of this theme is interrupted at one point by a sudden *fortissimo* irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the tonic by the full orchestra in a resounding *tutti*. The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the dominant, D major, in which the full orchestra makes a brief *fortissimo* announcement of the more *cantabile* second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This *tutti* leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-sharp major and B major in the course of its development, and leading to the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a *fortissimo* orchestral *tutti* on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Joseph Joachim.

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ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

The Modal System.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its

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inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-formation were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from

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each end. He had now obtained four notes,—the fundamental, 4th, 5th, and octave,—which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones"—not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

*It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

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LIST I.*

C D E' F - G A B' C	Symmetrical.
D E' F G - A B' C D	
E' F G A - B' C D E	
A B' C D - E' F G A	Unsymmetrical.
G A B' C - D E' F G	

The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system; neither did it appear in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System: the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them!

One more step, and the Pythagorean system of scale-formation stands complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords

*The position of the hemitone in each tetrachord is indicated by an apostrophe (') ; the dividing whole tone between the two tetrachords is indicated by a hyphen (-).

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separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

*The tonic and dominant are indicated by capitals.

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invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

Largo from "Serse" George Frideric Handel.

(Arranged by Joseph Hellmesberger.)

Handel's opera of *Serse* (Xerxes) was written between December 26, 1737, and February, 1738. It was brought out in London on April 15, 1738. The text, and possibly some of the music also, seem to have been taken from a much older Italian opera.

The air Hellmesberger, of Vienna, has arranged as an orchestral piece is sung by Xerxes (soprano or mezzo-soprano) at the beginning of the first act of the opera. The scene is "a summer-house near a beautiful garden in the midst of which grows a plane-tree." The air is fifty-two measures long (F major, 3-4 time), including the ritornello, and is marked *Larghetto* in Handel's score. The orchestral part is for first and second violins, violas, and basses, and is in full four-part harmony throughout, requiring no additional accompaniments. The text is:

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

which may be rendered in English prose: "There never was a sweeter shade of a dear and lovely plant."

The arrangement played at this concert was scored by Hellmesberger from an earlier published arrangement made by himself for violin, harp, pianoforte, and harmonium. It is scored for violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, harp, the usual strings, and harmonium or organ *ad libitum*. The score is not published. Hellmesberger has transposed the piece from F major to G major. After a short introductory ritornello, the air is played through by the solo violin, accompanied by the harp; then repeated by all the violins in unison, with accompaniment for fuller and fuller orchestra. The harp keeps playing full swept chords throughout.

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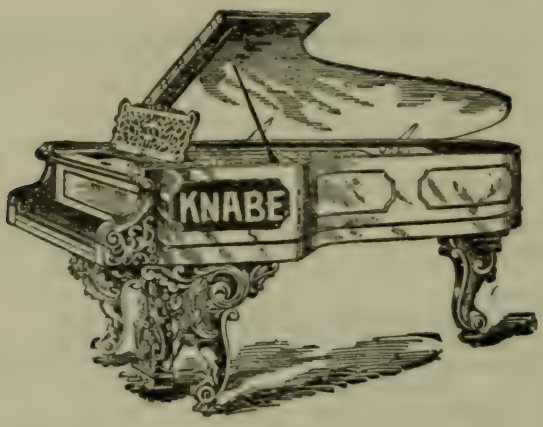
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I.	Adagio (G major)	3-4
	Allegro (G major)	2-4
II.	Largo (D major)	3-4
III.	Menuetto: Allegretto (G major)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro con spirito (G major)	2-4

Max Bruch – – – Concerto for Violin, No. 1, in G minor, Op. 26

I.	Allegro moderato (G minor)	4-4
II.	Adagio (E-flat major)	3-8
III.	Finale: Allegro energico (G major)	2-2

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Franz Josef Haydn was born at Rohrau, Lower Austria, on March 31 (April 1), 1732, and died at Vienna on May 31, 1809. He was the second child of Matthias Haydn, a wheelwright, and Maria (born Koller), daughter of Count Harrach's cook and *Marktrichter*, or steward. The family came originally from Hainburg, a town four leagues from Rohrau, near the Danube. Both Josef's parents were musical; he got his first musical instruction from his step-grandfather, Johann Mathias Frankh, a schoolmaster in Hainburg, whose school he attended when six years old. His mother would have had him educated for the priesthood; but his father seems to have thought otherwise, for he was brought up from the first as a musician. While the boy was with Frankh, Georg Reutter (not then *von* Reutter), court-composer and Kapellmeister at the Stephans-Kirche in Vienna, happened to be passing through Hainburg, and was so much struck with young Haydn's voice and talent that he offered him a position as chorister at the Stephans-Kirche. The parents consented, and Haydn left Hainburg for Vienna in 1740. In Vienna he studied Latin, religion, writing, and arithmetic; also the violin, the clavichord, and singing (probably under Gegenbauer and Finsterbusch). But von Reutter (who was ennobled soon after his return to Vienna) looked upon him merely in the light of a boy singer, and nothing was done about his theoretical instruction in music; even when it was found that the boy had been trying to compose on his own account, von Reutter gave him neither encouragement nor advice. In 1745 his brother Michael joined him at the Cantorei; and, as his voice was beginning to change, the new-comer soon supplanted him in the favor of von Reutter and Maria Theresa, who had much admired his voice at first. Haydn was now about fifteen; a practical joke he played on one of his fellow-choristers was found out, and he was dismissed from the institution with a sound thrashing. He was thus thrown upon his own resources; but one Spangler, chorister at the Michaëlis-Kirche, and a friend who lent him 150 florins, helped him, and

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he got a few pupils, young as he was. He hired a little room in the old Michaëlerhaus in the Kohlmarkt, and began studying composition by himself from the works of Philipp Emanuel Bach. In 1752 he wrote a musical farce, *Der neue krumme Teufel*, which was given with much success at the Stadttheater and brought him in no little money. Metastasio introduced him to the de Martines, a Spanish family living in Vienna, and he was engaged to give music lessons to the eldest daughter; here he met the great Porpora, who engaged him as accompanist. Porpora gave him the only regular theoretical instruction he ever had, in return for his services as accompanist, and in other more menial capacities; but Haydn mastered all the most important musical literature of the day, especially Fux's *Gradus ad Parnassum*, by himself. In 1755 he wrote his first string quartet for Karl Joseph, Edler von Fürnberg, who recommended him in 1759 to Count Ferdinand Maximilian von Morzin, who engaged him as music director and *Kammercompositor* at his country-seat at Lukavec, near Pilsen.

His salary was 200 florins with board and lodging; here he wrote his first symphony. On November 26, 1760, he married Anna Maria Keller, a woman three years his senior and a perfect Xantippe in temper, who did all in her power to make him miserable. Soon after this Count Morzin gave up his band, and Haydn entered the service of Prince Paul Anton Eszterházy at Eisenstadt, as second Kapellmeister under Werner. After Werner's death he was made first Kapellmeister under Prince Nicolaus Eszterházy, both at Eisenstadt and at Eszterház, the Prince's new summer residence near Süttör, on the Neusiedler-See. Here he composed most of his operas. When his patron died, in 1790, he retained his title of Kapellmeister with an annual pension of 1,000 florins, under his successor Prince Anton; but, as the greater part of the band was dismissed, he moved to Vienna. The news of Prince Nicolaus's death induced Salomon, of London, to come to Vienna in the hope of engaging Haydn for the English

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capital; Haydn accepted, and the two arrived in London in January, 1791. His success in England was enormous, and Oxford gave him the degree of Mus. Doc. in July. He wrote his twelve, so-called, "great" symphonies for Salomon's concerts. He returned to Vienna in 1792, stopping at Bonn, where he met the young Beethoven, and passed favorable judgment on a cantata of his. In December of the same year Beethoven came to Vienna to study under him. In 1794 Haydn made a second, equally successful visit to London, returning home in August, 1795. In January, 1797, he left his house in Vienna for one he bought in the Mariahilf suburb (Windmühle, 73 Kleine Steingasse — now 19 Haydngasse), and went to Eisenstadt only for the summer and fall of every year. The great works of the last ten years of his life were the *Creation* and the *Seasons*. His health was considerably enfeebled, but he kept on composing to the end. He died during the siege of Vienna by the French. To Haydn we owe the firm establishment of the so-called cyclical forms of instrumental composition, the sonata and its cognate forms; he left the sonata, symphony, and the corresponding forms of chamber-music in the condition in which they needed but the further extension, applied to them by Beethoven and others, to be what they are at the present day. Whether it was he or the Italian, Boccherini, who first applied the sonata-form to the string quartet and quintet, does not seem to be settled beyond all doubt; but the glory of it has generally been attributed to Haydn.

SYMPHONY IN G MAJOR JOSEF HAYDN.

This symphony, which was written for Paris in 1786, is designated as "Letter V" in the catalogue of the London Philharmonic Society, and is No. 13 in the edition of Breitkopf & Härtel, and No. 8 in that of Peters.

The first movement opens with a short slow introduction, *Adagio* in G major (3-4 time), consisting for the most part of strong *staccato* chords alternating with softer passages. The main body of the movement, *Allegro* in G major (2-4 time), begins with the dainty first theme, given out *piano* by the strings (without double-basses) and repeated *forte*, with a new counter-figure in the bass, by the full orchestra. This is followed by some

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strong passage-work which soon develops into a subsidiary theme of more chromatic character, the intimate relation of which to the first is, however, not to be overlooked. This passage ends in the key of the dominant, D major. Then follows a short *piano* and *pianissimo* passage which seems to be intended to do duty for a second theme (it is in the dominant), but is really little more than a melodic variation of the first. Some more passage-work leads to an equally short conclusion-theme,—first in the oboes and bassoon, then in the strings,—which is also but a variation of the first theme, and some more *fortissimo* passage-work brings the first part of the movement to a close with a sudden modulation back to the tonic. This first part is then repeated. The free fantasia is long, for Haydn, and quite elaborate contrapuntally. The third part of the movement is entirely regular, the second and conclusion themes now appearing in the tonic; it is extended at some points by more development than was to be found in the first part; the first theme, too, is presented with a more elaborate juxtaposition of counter-figures than at first. There is also a short coda, on the first theme. The form, albeit already fully established, reminds one — in the want of marked individuality in the second and conclusion themes, both of which are derived from the first, and but little developed — a little of the estate of the Symphony during the pre-Haydnite transition period.

The second movement, *Largo* in D major (3-4 time), opens with a beautiful, serious melody, sung in octaves by the oboe and 'celli, to an accompaniment in the violas, double-basses, bassoon, and horn, each period being followed by a modulating passage in all the strings. This theme is then repeated, still in the oboe and 'celli, with a richer accompaniment, the first violins pitting a light, airy counter-figure against it. Some sterner *fortissimo* harmonies in the full orchestra lead to a transitional passage, first in the higher wood-wind, then in the strings, after which the theme is repeated again by the full orchestra (without trumpets or drums, however), with the melody at first in the first violins and flute, then in the oboe and 'celli, the accompaniment growing more and more elaborate. The development

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of the rest of the movement is carried on on the same lines, the melodious theme returning twice more,— the first time in F major, with the melody in the first violins and 'celli in unison, the second time in D major, the melody being now in the first violins and oboe in unison, over a waving arpeggio accompaniment in the second violins. A very brief Coda closes the movement.

The third movement, Menuetto: *Allegretto* in G major (3-4 time), is in the regular form of Minuet and Trio, in its simplest estate. The Trio is in the tonic.

The fourth movement, *Allegro con spirito* in G major (2-4 time), is a brilliant rondo on a single theme, with some subsidiary passage-work and not a little contrapuntal working-out here and there. Its form, although extremely simple, is very fully developed; it is one of the prime favorites among Haydn's symphonic rondos, and brings the symphony to the most brilliant and vivacious conclusion. The theme, that of a peasant contra-dance, is a model in its way.

The symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, the full orchestra being employed in all four movements.

MAX BRUCH (born in Cologne on January 6, 1838 — still living) has long held a place in the foremost rank of contemporary composers in Germany. He has written in almost every form of composition, but owes his high reputation mainly to his cantatas and his music for the violin. His two violin concertos (No. 1 in G minor, opus 26; and No. 2 in D minor, opus 44) are among the exceedingly few compositions in their form since the Mendelssohn E minor concerto that have maintained a prominent place in the estimation of both artists and the public; his G minor concerto especially is now generally regarded as a standard work. His *Kol Nidrei* for 'cello and orchestra, based on Hebrew melodies, has also become very popular; and there are other works of his for violin and orchestra that have won distinguished recognition from violinists.

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Yet, admirable as much of his violin music is, there can be no doubt that Bruch has done his greatest work in the domain of what may be called the Epic Cantata. His *Odysseus* (opus 41), *Arminius* (opus 43), *Lied von der Glocke* (opus 45), *Schön Ellen* (opus 24), *Römische Leichenfeier* (opus 34), and *Achilleus* (opus 50), all for mixed voices and orchestra, and his *Frithjof* (opus 23), *Römischer Triumphgesang* (opus 19), *Salamis* (opus 25), and *Normannenzug* (opus 32), for male voices and orchestra, occupy a position quite by themselves in modern German music.

Bruch's style is, in general, at once simple, solid, and effective; he is a master of orchestral and vocal coloring, and his modes of musical expression, though often dramatic, seldom, if ever, recall the operatic stage. He has been charged with an inordinate fondness for homophonic writing in his choruses, and with unduly neglecting the element of variety and sustained interest that comes from the polyphonic treatment of musical subjects. But to this may be replied that he lives in an essentially unpolyphonic age, and that the great popularity of his choral works may come in part from their simplicity and clearness and the infrequency of polyphonic or fugal episodes in them.

Bruch's sustained power of carrying through compositions of extended dimensions without flagging, a certain breadth of style that is not without elements of grandeur and only now and then lapses into sentimentalism, his warm orchestral coloring and brilliant climaxes fit him well for success in the field of the Cantata. He also has tried his hand more than once at opera; but none of his works for the stage have met with lasting success. His real genius is for the concert-room.

CONCERTO FOR VIOLIN NO. 1, IN G MINOR, OPUS 26 . . MAX BRUCH.

The first movement of this concerto, *Allegro moderato* in G minor (4-4 time), opens with a short *Vorspiel*, or prelude, consisting of phrases in the wind instruments and full orchestra, interrupted by short recitative-like

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cadenzas in the solo instrument. This prelude has no thematic connection with the rest of the movement.

The main body of the movement begins with the close *tremolo* of the second violins and violas, over rhythmic thuds in the basses *pizzicati* and kettle-drums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn leads to a long *fortissimo* orchestral *tutti* in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborative recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata-form.

The second movement, *Adagio* in E-flat major (3-8 time), shows a very free application of the sonata-form. It is based on three principal themes (first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is

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again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the first theme played high up on the E-string by the solo violin; this announcement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral *tutti*. Then the solo violin takes up the conclusion-theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played on the G-string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: *Allegro energico* in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings *pizzicati*. The somewhat concise development of this theme is interrupted at one point by a sudden *fortissimo* irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the

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tonic by the full orchestra in a resounding *tutti*. The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the dominant, D major, in which the full orchestra makes a brief *fortissimo* announcement of the more *cantabile* second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This *tutti* leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-sharp major and B major in the course of its development, and leading to the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a *fortissimo* orchestral *tutti* on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Joseph Joachim.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

The Modal System.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any

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rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-formation were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular

subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from each end. He had now obtained four notes,—the fundamental, 4th, 5th, and octave,—which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones"—not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

Taking the notes which correspond to the white keys of the pianoforte or organ keyboard (neglecting the slight differences of pitch which result from our modern system of tuning), the following scales can be formed on the Pythagorean plan:

LIST I.†

C D E' F - G A B' C D E' F G - A B' C D E' F G A - B' C D E	Symmetrical.
A B' C D - E' F G A G A B' C - D E' F G	Unsymmetrical.

* It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

† The position of the hemitone in each tetrachord is indicated by an apostrophe ('); the dividing whole tone between the two tetrachords is indicated by a hyphen (-).

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The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system; neither did it appear in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System: the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them!

One more step, and the Pythagorean system of scale-formation stands complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords

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separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

Largo from "Serse" George Frideric Handel.

(Arranged by Joseph Hellmesberger.)

Handel's opera of *Serse* (Xerxes) was written between December 26, 1737, and February, 1738. It was brought out in London on April 15, 1738. The text, and possibly some of the music also, seem to have been taken from a much older Italian opera.

The air Hellmesberger, of Vienna, has arranged as an orchestral piece is sung by Xerxes (soprano or mezzo-soprano) at the beginning of the first act of the opera. The scene is "a summer-house near a beautiful garden, in the midst of which grows a plane-tree." The air is fifty-two measures long (F major, 3-4 time), including the ritornello, and is marked *Larghetto* in Handel's score. The orchestral part is for first and second violins

*The tonic and dominant are indicated by capitals.

violas, and basses, and is in full four-part harmony throughout, requiring no additional accompaniments. The text is:

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

which may be rendered in English prose: "There never was a sweeter shade of a dear and lovely plant."

The arrangement played at this concert was scored by Hellmesberger from an earlier published arrangement made by himself for violin, harp, pianoforte, and harmonium. It is scored for violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, harp, the usual strings, and harmonium or organ *ad libitum*. The score is not published. Hellmesberger has transposed the piece from F major to G major. After a short introductory ritornello, the air is played through by the solo violin, accompanied by the harp; then repeated by all the violins in unison, with accompaniment for fuller and fuller orchestra. The harp keeps playing full swept chords throughout.

"Francesca da Rimini," Fantasia, Opus 32.

Peter Ilyitch Tschaikowsky.

On a fly-leaf of the score of this orchestral fantasia of Tschaikowsky's we read the following:

Perviene Dante nel secondo cerchio dello inferno. Quivi vede, che sono puniti i lussuriosi, la pena dei quali è l' essere tormentati di continuo da crudelissimi venti sotto oscuro e tenebroso aere. Fra questi tormentati riconosce Francesca da Rimini che racconta la sua storia.

. . . nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria; e ciò sa il tuo dottore.
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Di Lancillotto, come amor lo strinse:
Soli eravamo e senza alcun sospetto.
Per più fiate gli occhi ci sospinse
Quella lettura, e scolorocci il viso:
Ma solo un punto fu quel che ci vinse.
Quando leggemmo il disiato riso
Esser baciato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca mi baciò tutto tremante:
Galeotto fu il libro, e chi lo scrisse:
Quel giorno più non vi leggemmo avante.
Mentre che l' uno spirto questo disse,
L' altro piangeva sì, che di pietade
Io venni men così com' io morisse;
E caddi, come corpo morto cade.

(Dante, Inferno, V.)

The English of which is:

Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

. . . There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet and changed the color of our faces. But one moment alone it was that overcame us. When we read of how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther.

While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls.*

The composition is a perfectly free piece of fantastic, picturesque writing, in no traditional form. Its poetic key-note is the "*crudelissimi venti sotto oscuro e tenebroso aere* (cruelest winds under a dark and gloomy air)" of the second circle of hell, described by Dante. The meeting with Francesca and Paolo comes as an episode (*Andante cantabile non troppo*) about the middle of the composition, the emotions of grief and passionate love coming alternately to the surface, against an almost constant background of whirling storm-wind.

The composition is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum, cymbals, tam-tam, 1 harp, and the usual strings. The score is dedicated to Serge Taneeff.

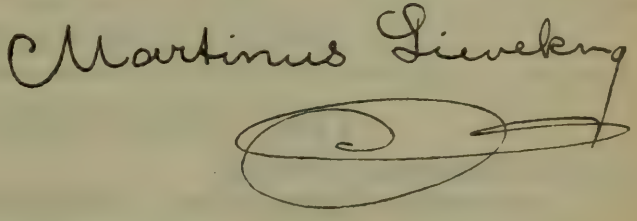
* John A. Carlyle's translation.

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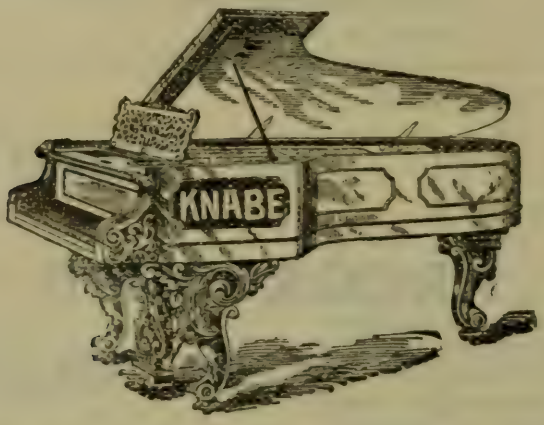
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PROGRAMME.

Josef Haydn – – Symphony in G major (Breitkopf & Härtel, No. 13; Peters, No. 8)

I.	Adagio (G major)	3-4
	Allegro (G major)	2-4
II.	Largo (D major)	3-4
III.	Menuetto: Allegretto (G major)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro con spirito (G major)	2-4

Max Bruch – Fantasia on Scotch Folk-melodies, for Violin, Op. 46

I.	Introduction: Grave (E-flat minor)	4-4
	Adagio cantabile (E-flat major)	3-4
II.	Scherzo: Allegro (G major)	3-2
III.	Andante sostenuto (A-flat major)	4-4
IV.	Finale: Allegro guerriero (E-flat major)	4-4

Peter Ilyitch Tschaikowsky – Fantasia for Orchestra, "Francesca da Rimini," Op. 32

(First Time at these Concerts.)

Richard Strauss – Preludes to Acts I. and II. of "Guntram," Op. 25

(First Time at these Concerts.)

Soloist, Mr. T. ADAMOWSKI.

Franz Josef Haydn was born at Rohrau, Lower Austria, on March 31 (April 1), 1732, and died at Vienna on May 31, 1809. He was the second child of Matthias Haydn, a wheelwright, and Maria (born Koller), daughter of Count Harrach's cook and *Marktrichter*, or steward. The family came originally from Hainburg, a town four leagues from Rohrau, near the Danube. Both Josef's parents were musical; he got his first musical instruction from his step-grandfather, Johann Mathias Frankh, a schoolmaster in Hainburg, whose school he attended when six years old. His mother would have had him educated for the priesthood; but his father seems to have thought otherwise, for he was brought up from the first as a musician. While the boy was with Frankh, Georg Reutter (not then *von* Reutter), court-composer and Kapellmeister at the Stephans-Kirche in Vienna, happened to be passing through Hainburg, and was so much struck with young Haydn's voice and talent that he offered him a position as chorister at the Stephans-Kirche. The parents consented, and Haydn left Hainburg for Vienna in 1740. In Vienna he studied Latin, religion, writing, and arithmetic; also the violin, the clavichord, and singing (probably under Gegenbauer and Finsterbusch). But von Reutter (who was ennobled soon after his return to Vienna) looked upon him merely in the light of a boy singer, and nothing was done about his theoret-

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ical instruction in music; even when it was found that the boy had been trying to compose on his own account, von Reutter gave him neither encouragement nor advice. In 1745 his brother Michael joined him at the Cantorei; and, as his voice was beginning to change, the new-comer soon supplanted him in the favor of von Reutter and Maria Theresa, who had much admired his voice at first. Haydn was now about fifteen; a practical joke he played on one of his fellow-choristers was found out, and he was dismissed from the institution with a sound thrashing. He was thus thrown upon his own resources; but one Spangler, chorister at the Michaëlis-Kirche, and a friend who lent him 150 florins, helped him, and he got a few pupils, young as he was. He hired a little room in the old Michaëlerhaus in the Kohlmarkt, and began studying composition by himself from the works of Philipp Emanuel Bach. In 1752 he wrote a musical farce, *Der neue krumme Teufel*, which was given with much success at the Stadttheater and brought him in no little money. Metastasio introduced him to the de Martines, a Spanish family living in Vienna, and he was engaged to give music lessons to the eldest daughter; here he met the great Porpora, who engaged him as accompanist. Porpora gave him the only regular theoretical instruction he ever had, in return for his services as accompanist, and in other more menial capacities; but Haydn mastered all the most important musical literature of the day, especially Fux's *Gradus ad Parnassum*, by himself. In 1755 he wrote his first string quartet for Karl Joseph, Edler von Fürnberg, who recommended him in 1759 to Count Ferdinand Maximilian von Morzin, who engaged him as music director and *Kammercompositor* at his country-seat at Lukavec, near Pilsen.

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His salary was 200 florins with board and lodging; here he wrote his first symphony. On November 26, 1760, he married Anna Maria Keller, a woman three years his senior and a perfect Xantippe in temper, who did all in her power to make him miserable. Soon after this Count Morzin gave up his band, and Haydn entered the service of Prince Paul Anton Eszterházy at Eisenstadt, as second Kapellmeister under Werner. After Werner's death he was made first Kapellmeister under Prince Nicolaus Eszterházy, both at Eisenstadt and at Eszterház, the Prince's new summer residence near Süttör, on the Neusiedler-See. Here he composed most of his operas. When his patron died, in 1790, he retained his title of Kapellmeister with an annual pension of 1,000 florins, under his successor Prince Anton; but, as the greater part of the band was dismissed, he moved to Vienna. The news of Prince Nicolaus's death induced Salomon, of London, to come to Vienna in the hope of engaging Haydn for the English capital; Haydn accepted, and the two arrived in London in January, 1791. His success in England was enormous, and Oxford gave him the degree of Mus. Doc. in July. He wrote his twelve, so-called, "great" symphonies for Salomon's concerts. He returned to Vienna in 1792, stopping at Bonn, where he met the young Beethoven, and passed favorable judgment on a cantata of his. In December of the same year Beethoven came to Vienna to study under him. In 1794 Haydn made a second, equally successful visit to London, returning home in August, 1795. In January, 1797, he left his house in Vienna for one he bought in the Mariahilf suburb (Windmühle, 73 Kleine Steingasse — now 19 Haydngasse), and went to Eisenstadt only for the summer and fall of every year. The great works of the last ten years of his life were the *Creation* and the *Seasons*. His health

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was considerably enfeebled, but he kept on composing to the end. He died during the siege of Vienna by the French. To Haydn we owe the firm establishment of the so-called cyclical forms of instrumental composition, the sonata and its cognate forms; he left the sonata, symphony, and the corresponding forms of chamber-music in the condition in which they needed but the further extension, applied to them by Beethoven and others, to be what they are at the present day. Whether it was he or the Italian, Boccherini, who first applied the sonata-form to the string quartet and quintet, does not seem to be settled beyond all doubt; but the glory of it has generally been attributed to Haydn.

SYMPHONY IN G MAJOR JOSEF HAYDN.

This symphony, which was written for Paris in 1786, is designated as "Letter V" in the catalogue of the London Philharmonic Society, and is No. 13 in the edition of Breitkopf & Härtel, and No. 8 in that of Peters.

The first movement opens with a short slow introduction, *Adagio* in G major (3-4 time), consisting for the most part of strong *staccato* chords, alternating with softer passages. The main body of the movement, *Allegro* in G major (2-4 time), begins with the dainty first theme, given out *piano* by the strings (without double-basses) and repeated *forte*, with a new counter-figure in the bass, by the full orchestra. This is followed by some strong passage-work which soon develops into a subsidiary theme of more chromatic character, the intimate relation of which to the first is, however, not to be overlooked. This passage ends in the key of the dominant, D major. Then follows a short *piano* and *pianissimo* passage which seems to be intended to do duty for a second theme (it is in the dominant), but is really little more than a melodic variation of the first. Some more passage-work leads to an equally short conclusion-theme,—first in the oboes and bassoon, then in the strings,—which is also but a variation of the first theme, and some more *fortissimo* passage-work brings the first part of the movement to a close with a sudden modulation back to the tonic. This first part is then repeated. The free fantasia is long, for Haydn, and quite elaborate contrapuntally. The third part of the movement is entirely regular, the second and conclusion themes now appearing in the tonic; it is extended at some points by more development than was to be found in the first part; the first theme, too, is presented with a more elaborate juxtaposition of counter-figures than at first. There is also a short coda, on the first theme. The form, albeit already fully established, reminds

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one — in the want of marked individuality in the second and conclusion themes, both of which are derived from the first, and but little developed — a little of the estate of the Symphony during the pre-Haydnite transition period.

The second movement, *Largo* in D major (3-4 time), opens with a beautiful, serious melody, sung in octaves by the oboe and 'celli, to an accompaniment in the violas, double-basses, bassoon, and horn, each period being followed by a modulating passage in all the strings. This theme is then repeated, still in the oboe and 'celli, with a richer accompaniment, the first violins pitting a light, airy counter-figure against it. Some sterner *fortissimo* harmonies in the full orchestra lead to a transitional passage, first in the higher wood-wind, then in the strings, after which the theme is repeated again by the full orchestra (without trumpets or drums, however), with the melody at first in the first violins and flute, then in the oboe and 'celli, the accompaniment growing more and more elaborate. The development of the rest of the movement is carried on on the same lines, the melodious theme returning twice more,— the first time in F major, with the melody in the first violins and 'celli in unison, the second time in D major, the melody being now in the first violins and oboe in unison, over a waving arpeggio accompaniment in the second violins. A very brief Coda closes the movement.

The third movement, Menuetto: *Allegretto* in G major (3-4 time), is in the regular form of Minuet and Trio, in its simplest estate. The Trio is in the tonic.

The fourth movement, *Allegro con spirito* in G major (2-4 time), is a brilliant rondo on a single theme, with some subsidiary passage-work and not a little contrapuntal working-out here and there. Its form, although extremely simple, is very fully developed; it is one of the prime favorites among Haydn's symphonic rondos, and brings the symphony to the most brilliant and vivacious conclusion. The theme, that of a peasant contra-dance, is a model in its way.

The symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, the full orchestra being employed in all four movements.

MAX BRUCH (born in Cologne on January 6, 1838 — still living) has long held a place in the foremost rank of contemporary composers in Germany. He has written in almost every form of composition, but owes his high reputation mainly to his cantatas and his music for the violin. His two violin concertos (No. 1 in G minor, opus 26; and No. 2 in D minor, opus 44) are among the exceedingly few compositions in their form since the Mendelssohn E minor concerto that have maintained a prominent place in

the estimation of both artists and the public; his G minor concerto especially is now generally regarded as a standard work. His *Kol Nidrei* for 'cello and orchestra, based on Hebrew melodies, has also become very popular; and there are other works of his for violin and orchestra that have won distinguished recognition from violinists.

Yet, admirable as much of his violin music is, there can be no doubt that Bruch has done his greatest work in the domain of what may be called the Epic Cantata. His *Odysseus* (opus 41), *Arminius* (opus 43), *Lied von der Glocke* (opus 45), *Schön Ellen* (opus 24), *Römische Leichenfeier* (opus 34), and *Achilleus* (opus 50), all for mixed voices and orchestra, and his *Frithjof* (opus 23), *Römischer Triumphgesang* (opus 19), *Salamis* (opus 25), and *Normannenzug* (opus 32), for male voices and orchestra, occupy a position quite by themselves in modern German music.

Bruch's style is, in general, at once simple, solid, and effective; he is a master of orchestral and vocal coloring, and his modes of musical expression, though often dramatic, seldom, if ever, recall the operatic stage. He has been charged with an inordinate fondness for homophonic writing in his choruses, and with unduly neglecting the element of variety and sustained interest that comes from the polyphonic treatment of musical subjects. But to this may be replied that he lives in an essentially unpolyphonic age, and that the great popularity of his choral works may come in part from their simplicity and clearness and the infrequency of polyphonic or fugal episodes in them.

Bruch's sustained power of carrying through compositions of extended dimensions without flagging, a certain breadth of style that is not without elements of grandeur and only now and then lapses into sentimentalism,

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his warm orchestral coloring and brilliant climaxes fit him well for success in the field of the Cantata. He also has tried his hand more than once at opera; but none of his works for the stage have met with lasting success. His real genius is for the concert-room.

Scotch Fantasia for Violin, Opus 46 Max Bruch.

The full title of this composition is "Fantasia" (Introduction — Adagio — Scherzo — Andante — Finale) for the Violin with Orchestra and Harp, with the free use of Scotch Folk-melodies. It is important to remember one item in this title: the "free use" of Scotch songs; forgetting this, one is liable to accuse the composer of all sorts of inaccuracy. National Scotch melodies seem to have had no little fascination for more than one great German composer. Beethoven published a whole large volume of Scotch, Irish, and English songs, arranged by himself with accompaniment of pianoforte, violin, and 'cello; to be sure, these arrangements were made at the request of a publisher; but Beethoven entered into his task evidently *con amore*, and his love for Scotch songs is well enough known from other testimony. There seems, however, to have been something in many of these songs which he did not quite like; for he often changed a phrase or two in them. For instance, his version of the melody of "Sad and luckless was the season" (better known as *The Last Rose of Summer*) differs in several points from the generally current one, and in his Irish songs he cuts out a whole phrase of *St. Patrick's Day in the Morning*. Max Bruch, too, seems to have felt a similar dissatisfaction with some melodic details in Scotch melodies, notwithstanding their strong general attraction for him. He has changed some phrases in "The Campbells are comin'" (introduced in his cantata, *Schön Ellen*), and has treated the Scotch themes in this violin fantasia with equal freedom. When the fantasia was first played in England by Sarasate, the composer was hauled over the coals by some critics for the liberties he had taken with national melodies, and by others for ignorantly "getting them wrong." Probably Bruch knew what he was about quite as well as Beethoven did; if he altered some of the melodies, he did so because he saw fit so to do.*

The introduction to the fantasia opens with some solemn, march-like harmonies in the brass, bassoons, and harp, *Grave* in E-flat minor (4-4 time), the strong beat of the rhythm being marked by *pianissimo* strokes on the

* The charge of "getting the melodies wrong" is not, however, entirely ridiculous; more than one instance can be brought up of German musicians making queer mistakes in transcribing foreign melodies. At Gilmore's International Peace Jubilee in 1872, when the Prussian band played *Yankee Doodle* in response to a double encore, they played the second phrase first, and the first phrase second, at every recurrence of the tune.

bass-drum and cymbals. Then the solo violin enters with recitative-like phrases, accompanied at first by sustained chords on the strings, then by a return of the march-like motive in the wind instruments. This sort of free preluding continues for some time, leading at last to the next movement, *Adagio cantabile* in E-flat major (3-4 time).

This *Adagio* opens *pianissimo* in the full orchestra with muted violins; soon the solo violin enters and develops a *cantabile* melody, now in single notes, now in double stopping, accompanied by the strings and softer wind instruments, the harp playing arpeggj throughout.

The second movement, *Allegro* in G major (3-2 time), opens with some free preluding for the orchestra leading over from the key of E-flat major to that of G major. Then the solo instrument enters with a lively scherzo theme (marked "Dance" in the score), the development of which is now in the violin, now in the orchestra figurally embroidered by the violin; a brilliant subsidiary enters *fortissimo* as an orchestral *tutti*, and is then taken up and further developed by the solo instrument. The form of the movement is quite free; toward the end some episodic phrases of recitative in the violin lead over to the next movement.

The third movement, *Andante sostenuto* in A-flat major (4-4 time), opens with a fine *cantilena* in the solo violin, accompanied alternately by the strings (without double-basses) and the wood-wind and horns. Then the melody passes into the first horn, accompanied in harmony by the wood-wind, then into the oboe, then into the horn and 'celli, and lastly into the flute, the solo violin keeping up elaborate passages of figural embroidery the while. A more animated subsidiary theme is then developed by the solo instrument, richly accompanied, in B major. A return of the first *can-*

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tilena in A-flat major and some further developments on the same close the movement.

The Finale, *Allegro guerriero* in E-flat major (4-4 time), opens with a march-like theme, given out by the solo violin in full chords, accompanied by the harp alone; the phrase is then repeated by the full orchestra. A second phrase is then given out and repeated in the same way. Then come some brilliant developments on the theme in various parts of the orchestra, richly embroidered with figural passage-work in the solo instrument. A modulation to C major introduces a more *cantabile* second theme. These two themes are then elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against brilliant figuration in the solo instrument. The general form approaches that of the rondo.

This Fantasia is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, the usual strings, and harp; to which are added 1 bass-tuba and bass-drum and cymbals in the Introduction and first movement. The score is dedicated to Pablo de Sarasate.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

The Modal System.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and

curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little

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We all weary of the color of certain of our dresses; and, did we not, they often fade or become old-fashioned long before the material wears out. We do not like to wear them, yet we cannot afford to discard them. To people of moderate means the dyeing establishment is a blessing. A woman who last year had a delicate gray broadcloth costume has this fall had it dyed, without ripping, to a very dark blue. As the sleeves were not as balloon-like as she wished, she made huge black satin sleeves, and jet-edged satin revers for the waist; while to the skirt, which had shrunk a little in the process of dyeing, she added a foot trimming of black satin. Behold her with a handsome broadcloth gown which nobody would recognize as the dress she wore all last winter! Another woman had a fan of long pink ostrich feathers. The plumes became faded and soiled, and this year they are to be dyed black, and will trim a large velvet hat. In the dyeing and cleansing establishment there are infinite possibilities for the rejuvenation of *passé* garments.— *Harper's Bazar.*

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curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-formation were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from each end. He had now obtained four notes,—the fundamental, 4th, 5th, and octave,—which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones"—not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in

* It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

Taking the notes which correspond to the white keys of the pianoforte or organ keyboard (neglecting the slight differences of pitch which result from our modern system of tuning), the following scales can be formed on the Pythagorean plan :

LIST I.*

C D E' F - G A B' C D E' F G - A B' C D E' F G A - B' C D E	Symmetrical.
A B' C D - E' F G A G A B' C - D E' F G	Unsymmetrical.

The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system; neither did it appear

*The position of the hemitone in each tetrachord is indicated by an apostrophe (') ; the dividing whole tone between the two tetrachords is indicated by a hyphen (-).

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in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System: the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them!

One more step, and the Pythagorean system of scale-formation stands complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

* The tonic and dominant are indicated by capitals.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

"Francesca da Rimini," Fantasia, Opus 32.

Peter Ilyitch Tschaikowsky.

On a fly-leaf of the score of this orchestral fantasia of Tschaikowsky's we read the following:

Perviene Dante nel secondo cerchio dello inferno. Quivi vede, che sono puniti i lussuriosi, la pena dei quali è l' essere tormentati di continuo da crudelissimi venti sotto oscuro e tenebroso aere. Fra questi tormentati riconosce Francesca da Rimini che racconta la sua storia.

. . . nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria; e ciò sa il tuo dottore.
Ma se a conoscer la prima radice
Del nostro amor tu hai cotanto affetto,
Farò come colui che piange e dice.
Noi leggevamo un giorno per diletto
Di Lancillotto, come amor lo strinse:
Soli eravamo e senza alcun sospetto.
Per più fiate gli occhi ci sospinse
Quella lettura, e scolorocci il viso:
Ma solo un punto fu quel che ci vinse.
Quando leggemmo il disiato riso
Esser baciato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca mi baciò tutto tremante:
Galeotto fu il libro, e chi lo scrisse:
Quel giorno più non vi leggemmo avante.
Mentre che l' uno spirto questo disse,
L' altro piangeva sì, che di pietade
Io venni men così com' io morisse;
E caddi, come corpo morto cade.

(Dante, Inferno, V.)

The English of which is:

Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

... There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet and changed the color of our faces. But one moment alone it was that overcame us. When we read of how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther.

While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls.*

The composition is a perfectly free piece of fantastic, picturesque writing, in no traditional form. Its poetic key-note is the "*crudelissimi venti sotto oscuro e tenebroso aere* (cruelest winds under a dark and gloomy air)" of the second circle of hell, described by Dante. The meeting with Francesca and Paolo comes as an episode (*Andante cantabile non troppo*) about the middle of the composition, the emotions of grief and passionate love coming alternately to the surface, against an almost constant background of whirling storm-wind.

The composition is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum, cymbals, tam-tam, 1 harp, and the usual strings. The score is dedicated to Serge Taneeff.

Preludes to Acts I. and II. of "Guntram," Opus 25.

Richard Strauss.

Guntram, opera in three acts, the text and music by Richard Strauss, was first brought out at the Musicians' Festival at Weimar in 1894; it was first given at the Royal Court Opera in Munich on April 20, 1895. The scene of the opera is laid in Germany about the middle of the thirteenth century. The subject is the "Fighters for Love," an order of knights who fight for Cross and Brotherly Love, not with the sword, but with word and song.

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Neither of these two movements is susceptible of technical analysis; both are perfectly free in form and development, and are bound by no traditions. The first is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 2 pair of kettle-drums, cymbals, harp, and the usual strings. The second is scored for 2 flutes, 1 piccolo-flute, 3 oboes, 3 clarinets, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 1 bass trumpet, 3 trombones, 1 bass-tuba, 2 pair of kettle-drums, tambourine, cymbals, bass-drum, snare-drum, and the usual strings. The score of the opera is dedicated to the composer's parents.

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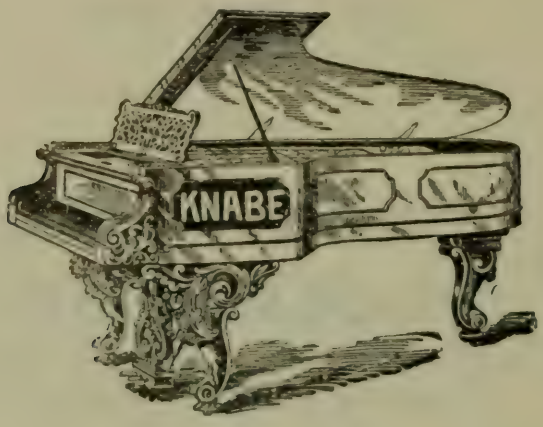
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PROGRAMME.

Johannes Brahms – – – Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo (E minor) – – – – 2-2
II. Andante moderato (E major) – – – – 6-8
III. Allegro giocoso (C major) – – – – 2-4
IV. Chaconne. Allegro energico e passionato (E minor) 3-4

Giovanni Battista Viotti – – Concerto for Violin No. 22, in A minor

I. Moderato (A minor) – – – – – – 4-4
II. Adagio (E major) – – – – – – 4-4
III. Agitato assai (A minor) – – – – – 2-4

Ambroise Thomas Ophélie's Mad Scene (Act IV., Scene 2), from "Hamlet"

a. Händel – – – – – – – – – Largo

b. Mozart – – – – – – – "Turkish March"

Orchestrated by HERBECK.

Richard Strauss – – Preludes to Acts I. and II. of "Guntram," Op. 25

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The first movement of this symphony (*Allegro non troppo*, in E minor, 2-2 time) begins, without slow introduction, immediately with the first theme. This theme, a clear, gracefully swinging melody, of rather Mendelssohnian character, is given out by the violins in octaves, accompanied by flowing ascending *arpeggj* in the 'celli and violas, and syncopated chords in the wood-wind. It is developed naturally and flowingly for eighteen measures. It is immediately followed by a free contrapuntal variation on its first period, after which the violins step in again with their octaves, and carry through the second period (not a variation on it) in somewhat different development and more extendedly. A first subsidiary in G major follows, its first member being much of the nature of passage-work, but the triplet at the beginning of its second member (in B minor) giving the phrase a more strongly marked thematic individuality.

The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianissimo* in B major in the wind instruments. The development of this theme is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and *arpeggj* in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a

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cloud were passing over the sun. We shall find more of this peculiar effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The coda is pretty long, and works up to an impressive climax at the close.

The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,— only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flatting of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the "minor-major" mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The pe-

* It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in "Midsummer-Night's Dream" is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumoffsky quartet (Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.

culiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than any of them. Just before the end of the movement, the horns, oboes, and flutes give out the theme *forte* in the Phrygian mode, as at the beginning; but, instead of being in bare unisons and octaves, as it was then, it is now accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious "minor-major" mode of Hauptmann's, in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,— a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso*, in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato*, in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions;

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as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia* with variations, its form being that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments; then the variations follow, at first simple, then more and more elaborate.

Giovanni Battista Viotti was born at Fontanetto in Piedmont on May 23, 1753, and died in London on March 10, 1824. His father was a farrier; when quite a little boy, Giovanni Battista was given a small violin, on which he learnt to play by himself, acquiring so much facility by the age of eight that his playing caught the attention of the Bishop of Strambino, who recommended him to Alfonso da Pozzo, Principe della Cisterna, in Turin. Under da Pozzo's patronage Viotti studied the violin under Gaetano Pugnani, one of the foremost Piedmontese violinists, who had all the Corelli and Tartini traditions. Before even completing his studies, Viotti entered

*The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.



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the royal orchestra, but in 1780 set out on a concert tour with his master through Germany, Poland, and Russia. Soon afterward he went to London and thence, in 1782, to Paris, where both his playing and his compositions met with the most brilliant success. But his success was destined to receive a sudden check; after his being applauded to the echo at several Concerts Spirituels, a concert he gave in Holy Week in 1783 was scantily attended, whereas one given immediately afterwards by a second-rate violinist drew a crowded house; his pride was so wounded that he determined to retire from the public concert-stage. He, however, stayed on in Paris and was appointed accompanist to Marie Antoinette and maître de chapelle to the Prince de Soubise; but a complete aversion to appearing in public seemed to have taken possession of him, and he neither played himself nor had any of his compositions played by others. In 1787 he tried to obtain the directorship of the Académie de Musique, but failed. He next associatcd himself with Léonard, the Queen's hair-dresser, who had obtained the privilege of founding the Théâtre-Italien. This was opened at the Tuileries in 1789 and, on the court's moving from Versailles to Paris in 1790, transferred to the Théâtre de la Foire Saint-Germain; in 1791 a special theatre was built for the institution, the Théâtre-Feydeau. This Théâtre-Italien was virtually the same institution which afterwards became world-famous under the name of Opéra-Comique. When the Théâtre-Feydeau was destroyed by the Revolution, Viotti went to London, where he once more took up his long-abandoned career of virtuoso, meeting with the most flattering success. But in 1793 he was suspected of being an emissary of the Revolution, and had to fly to Hamburg; here he lived in retirement up to 1795, when he returned to London and became a partner in a wine house. In 1802 he returned to Paris to look up some of his former friends; here he found himself quite forgotten by the musical world; but,

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on the advice of Cherubini and Rode, he played in the Salle du Conservatoire and was found, to every one's astonishment, to play even better than ever. He stayed but a short time in Paris, but returned for another brief visit in 1814, and again in 1819; this time he settled there, and obtained the directorship of the Académie de Musique. But it was one of that famous establishment's periods of decadence, and Viotti was unable to stem the ebbing tide. In 1822 he was asked to resign, and given a pension of 6,000 francs. He died on a pleasure trip to London. Viotti may be regarded as the head of the modern school of violin playing; he was one of the greatest virtuosi of his day, if not the very greatest. He has always been looked upon as one of the standard composers for the violin, and held very much the rank in his own time that Vieuxtemps did later. His compositions are among the best classics of the violin.

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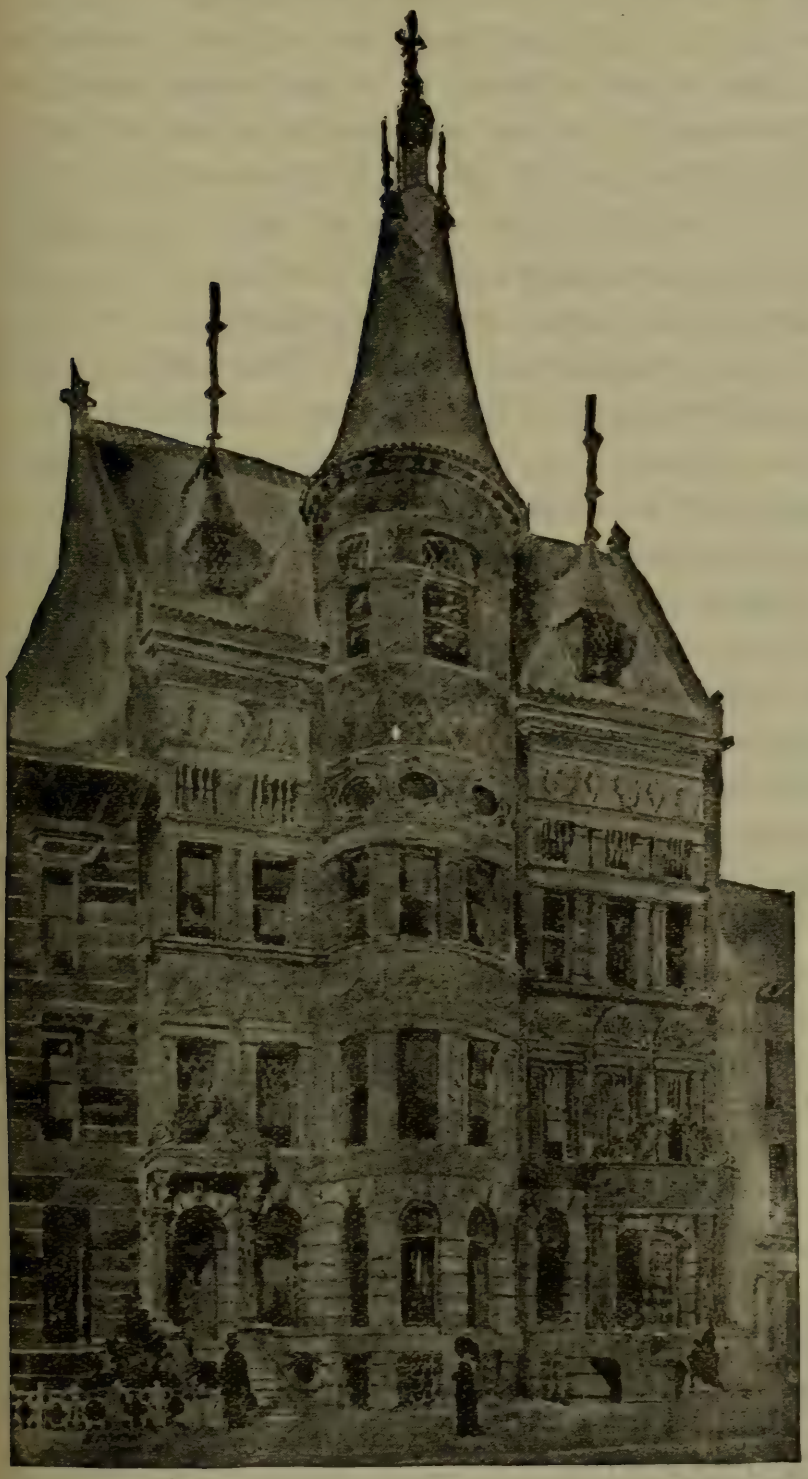
"Naturalism" in Music.

I believe the first time "Naturalism" and "Naturalist" were used as art terms was some centuries ago in Italy. After the death of the great Roman and Florentine painters,— Leonardo da Vinci, Andrea del Sarto, Michel Angelo, and Raphael,— there sprang up in Italy two distinct and violently opposed schools of painting, if schools they can be called. Domenichino, Guercino, the brothers Carracci, Guido Reni, and others of their ilk aimed at combining in themselves all the excellences to be acquired by a reverent study of the works of their great forerunners, and thus continuing the traditions of the great Florentine and Roman schools. On the other hand, Michelangelo Amerighi, better known as il Caravaggio ("the Dish-cloth"), Josef Ribera, called lo Spagnoletto, Salvator Rosa, and others opined that all the good to be got by studying the great Romans and Florentines had already been got out of those masters, and that taking their works as models could result in nothing better than a rather feeble imitation. They accordingly fell back upon Nature herself, taking her for their model, and interpreting her according to the bent of their own individual genius. The former school were known collectively as "the Eclectics"; the latter as "*i Naturalisti*" or "Naturalists."

The terms "Naturalism" and "Naturalist," thus first applied to a school of Italian painters and their art-tenets, have made their way in the world; in our own day they are current, as applied to a certain school of French novelists and dramatists. They are good enough terms in their way, if rightly understood. Unfortunately they are not always rightly understood;

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no doubt some of the theoretical and controversial writings of contemporary French "*naturalistes*" have, to a certain extent, given the cue to popular misconception on this point.

There seems to me to exist a too general tendency to confound "Naturalism" with "Realism" in Art and Literature. The two terms are really not convertible. Realism implies an exact, so to speak "photographic," copying of Nature, a reproduction of real life regardless of artistic consequences, in which the artist seeks solely to be exact and vivid, infusing as little as possible of his own individuality into his work. Naturalism, properly understood, implies something more than this: with all its striving after truth to Nature, it aims more at interpreting Reality and Truth in its own way than at merely photographic literalness. Thus Realism is the true antithesis to Idealism; Naturalism is far more the antithesis to Conventionalism. It never neglects "the personal equation." Zola's definition of Art, for instance, as "*un coin de nature vu à travers une personnalité* (a corner of Nature seen through the medium of an individuality)," is essentially a "naturalistic" one.

Music, as the modern art *par excellence*, could not well remain outside the pale of naturalistic art-endeavor. Our present artistic and literary atmosphere is impregnated with naturalism, and Music, especially musical Speculation, could not, in the nature of things, escape its influence. It remains to be seen, however, how far Music is really capable of reflecting the dominant naturalistic tendency of the day in a normal and really artistic way.

That Art — whether realistic, naturalistic, or idealistic — is, or should be, in the end based upon Nature is an old truism which may readily

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enough be accepted. As regards the representative arts of Painting and Sculpture, and the descriptive art of Poetry, there is little trouble in applying this maxim; they all aim at reproducing real objects, occurrences, and emotions according to their several special mediums: of Form, Color, and Language. But Music is properly neither a representative nor a descriptive art; it finds no real correlative in Nature, nor has it the power of definitely and distinctly reproducing one. What connection exists between Music and the real world in which we live, exists only through the element of Motion— which element Music and all that exists in the real world have in common. In like manner, the only connection between Music and the ideal world — the world of Thought, Aspiration, Emotion, and Passion — in the midst of which we live, is through this same element of Motion, which both have also in common.* Other immediate connection there is none.

Music *per se* is absolutely incapable of conveying or, as it is often called, *expressing* with recognizable definiteness any particular natural object or occurrence, any particular thought or idea, any particular emotion. All it can express with any definiteness is the degree or character of Motion connected with an idea or occurrence, and the purely *dynamic quality* of an emotion: its mildness or vehemence. When Berlioz claimed that the *Adagio* in his *Roméo et Juliette* symphony was a "musical reproduction" of the balcony-scene in Shakspere's tragedy, and "expressed" the varying emotions of the two lovers, there was, to be sure, nothing in his claim to shock our ordinary notions of artistic dignity: but his claim was nevertheless no more tenable, indeed it was really no less ridiculous, than that of the Russian lady who recognized in another movement of the same symphony "Romeo driving up to Capulet's door in his cabriolet."

How, then, can it be that Music — which is connected with our real and ideal life only through the single element of Motion — is capable of doing anything in the way of Naturalism? Let us see.

As Naturalism is, in the last analysis, nothing but Realism *plus* individuality of interpretation, our research will be simplified by first considering what place artistic Realism can find in Music. If there be anything in Nature and our real life that Music can reproduce with a tolerable approach to recognizable accuracy, it is the *sounds* of Nature and that life. The sighing of the wind, the rolling of thunder, the whizz of driving rain through the forest leaves, and some other natural noises of the kind can

*I here take the word "Motion" in its widest sense, as including, besides what is commonly called "Movement," the ideas of any sort of increase and diminution. In like manner, I take it to include also its antithesis: absence of Motion or Repose.

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undeniably be imitated with more or less recognizable definiteness by musical means. Of the occurrences in our daily life, Music can indisputably reproduce one category: the *musical ones*. A military band coming up or going down a street, a hand-organ, torturing melody and harmony out of shape, the wrong notes of a village bassoonist, a lover's serenade — all these are things which can be reproduced in Music with striking vividness; they are music, to start with.

And yet we find, even in these narrowly circumscribed fields of imitation, that the accuracy or recognizableness of the imitation has nothing whatever to do with the artistic value of the music. The most accurate and deceptive orchestral imitation of a thunder-storm imaginable is no more necessarily a fine composition, than a field-marshal's official report of a campaign is an epic poem. The one *may be* a poem, and the other a fine composition; but their being so will in no wise depend upon their respective accuracy. Again, take that element of Motion, of increasing or diminishing speed or force, through which Music can express the dynamic quality, the mildness or vehemence, of human Emotion. Even here we find that the accuracy and vividness with which emotional dynamics are expressed in Music are no true measure of its artistic worth. Such accuracy and vividness of expression are obtainable in the poorest and most commonplace piece of music as well as in the grandest and most originally beautiful.

Yet let not these considerations tempt us to jump to conclusions too quickly. Something analogous may be said of other arts besides Music. In the representative arts of Painting and Sculpture, exact accuracy of representation is, at most, but half the battle. The irrefragable exactness of a description does not suffice to make it poetic. And, *vice-versa*, the worst likeness in the world may be a poor portrait, but, at the same time, an exceedingly fine picture; and Shakspere's giving Bohemia a sea-coast is no reflection upon the poetic value of *Twelfth Night*. Still, if a picture or statue so departs from Nature as to be out of drawing or untrue in color, its artistic value is just so much diminished thereby; and if a poem describes, no matter how vividly, nor with what wealth of imaginative simile and harmony of verse, an emotional process which we recognize as overstrained and untrue to Nature, it is just so much worse a poem. The bonds which hold Painting, Sculpture, and Poetry down to Nature are infinitely tougher, and of more inexorable grip, than any connection discoverable between Music and Nature. Through the element of Motion, and through that other element of imitation of sounds, Music may connect herself for the nonce with Nature and Human Life; but she can sever the

connection at will, without essentially suffering thereby, and the mere fact of her so connecting herself with Life and Reality is, in any case, nothing to her artistic credit of itself.

So we may safely assert that, though a certain modicum of Realism, or truth to Nature, is indispensable to the artistic status of Poetry, Painting, and Sculpture, Music can perfectly well do without it, nor can such modicum of Realism — when present in Music — be regarded as any true measure of its artistic status. It is, in its essence, *extra-musical*, something *par-dessus le marché*, which we may be glad enough to have thrown in, but has no immediate nor necessary connection with the true essence of the art.

Now, if Realism is an accessory luxury which Music may at times permit herself without discredit, but is no essential item in her artistic value, it must follow that Naturalism — which but is Realism *plus* Individuality of Interpretation — bears much the same relation to the art. For, if the composer chooses to stand before the public as an individual interpreter, it is evident that he can interpret no more than he can express. If his bent is naturalistic, his musical naturalism can find no more material whereupon to exercise itself than can be found in Music by the musical realist. Take away his realistic basis, what connection there is between Music and Real Life, and you kill his naturalism outright! And, if Realism be something adventitious in Music, having in no wise to do with its true essence as an art, Naturalism must be so also. The musical naturalist may disdain the cruder method of the musical realist, the direct imitation of the noise of thunder and the chromatic scales whistled by the wind, and try to interpret the inner essence of the thunder-storm by more imaginative means: by suggesting in his music, not the exact noise but the violent shock of thunder, not the chromatic whistling but the general tempestuous vehemence of the hurricane. He may thus seek to connect his art with Nature through the element of pure motion, instead of through phonetic

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imitation. Still his interpretation may be quite poetic and recognizable, but the wretchedest of music notwithstanding. His naturalism is no more a trustworthy measure of the artistic value of his work than his brother's realism was.

With that scholastic artistic purism which seeks to categorize the fine arts *a priori* and set hard-and-fast limits to each one of them, I have but little sympathy. It is easy enough to say comfortably that a statue should be pure Form, and that Color should consequently play no part in Sculpture. It is equally easy to say that, as there is no necessary connection between Music and the real world, Music should cease striving to connect herself with the same; that, such connection being merely adventitious, it is superfluous and therefore condemnable. Nothing is easier than such convenient laying down the law *a priori*. But, at the same time, I will say that nothing seems to me to be more utterly futile. We are human; and *a priori* purism is — well! either divine or diabolic; the reader may choose for himself. Art loses nothing by a little generous liberality. Nature herself — that is, organic Nature — follows out her own laws with the most genial freedom in matters of detail; and Art, which is also organic, may safely do the same. If Realism and Naturalism be mere unessential luxuries in Music, well and good; but Man — for whom and by whom Art is made — has a natural, inborn taste for luxury, and a certain amount of it is good for him. Deny this, and you are but an ascetic and, as such, can have nothing to do with Art.

Let Realism, and far more especially Naturalism, play what part they can in Music, and I cannot see that any living soul has fair cause for complaint. The connection between Music and the Real World, between Music and Thought or Emotion, may be slight and in many cases illusive; all attempts to establish it may be artistically hazardous. But what of that? They are no more so than attempts to determine the *Noumenon* or to explore the Unknowable. And an imperative desire to make attempts of either sort is deeply rooted in our human nature. Let utilitarians rail as they please, without the Unknowable to tempt us on to aspiring speculation, this world of ours would be a howling wilderness; without the gracious hallucination (for it is little more than this) that we can connect Music with Human Life, Emotion, and Passion, half our delight in the art would be annulled. We can't do it, you may say? Perhaps; but we can at least try to, and take delight in the trying! Art was made for us, and not we for Art.

Only, where I draw the line is here. Realism and Naturalism are essentially strangers to Music; they have nothing to do with her true essence. If then they are welcomed as guests to her abode, they should so comport themselves as not to do violence to the laws of hospitality; in vulgar phrase, they should take good care not to injure or deface the premises. As soon as a composer's naturalistic bent tempts him to disregard any item which has directly to do with the true essence of Music,— to disregard musical coherency, organic development, or beauty,— then is the time for

him to stop. His genial naturalism may well enhance our delight in his work, if the latter be fine and truly musical in itself; but it cannot excuse nor condone any musical sin. If his music is poetically true, and musically false — false to its own nature, as Music,— he has done the art a grievous wrong, for which Time has adequate punishment in store, no matter what contemporary enthusiasts may think or say about it.

Ophelie's Mad-Scene (Act IV., Scene 2) from "Hamlet."

Ambroise Thomas.

Hamlet, opera in five acts, the text by Jules Barbier and Michel Carré, after Shakspere's tragedy, the music by Ambroise Thomas, was first given at the Académie de Musique in Paris on March 9, 1868; it was given at Covent Garden in London in Italian, as *Amleto*, on June 19, 1869. The part of Ophélie was "created" in Paris by Christine Nilsson. The scene sung at this concert is the one in which the mad Ophélie appears amid a crowd of dancing peasants by the river side, just before drowning herself. The ballad, "*La sirène passe*" (E minor, 3-4 time), sung by Ophélie in this scene, is a real Swedish folk-melody.

The text of the scene is as follows: —

À vos jeux, mes amis, permettez-moi de grâce
De prendre part!
Nul n'a suivi ma trace!
J'ai quitté le palais aux premiers feux du jour. . . .
Des larmes de la nuit la terre était mouillée;
Et l'alouette, avant l'aube éveillée,
Planait dans l'air!

Mais vous, pourquoi vous parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux . . . et je suis Ophélie!
Un doux serment nous lie,
Il m'a donné son cœur en échange du mien. . . .
Et si quelqu'un vous dit qu'il me fuit et m'oublie,
N'en croyez rien;
S'il trahissait sa foi, j'en perdrais la raison!
À toi cette humble branche
De romarin sauvage,
À toi cette pervenche. . . .
E maintenant écoutez ma chanson!

Ballade.

La sirène
Passe et vous entraîne
Sous l'azur du lac endormi.
L'air se voile,
Adieu, blanche étoile!
Adieu, ciel! adieu, doux ami!
Aux bras de l'époux!

Mon âme est jalousé
D'un bonheur si doux!
Sous les flots endormi,
Pour toujours, adieu, mon doux ami!

Ah! cher époux! Ah! cher amant!
Ah! doux aveu, tendre serment!
Bonheur suprême!
Cruel! je t'aime!
Tu vois mes pleurs!
Pour toi je meurs!

A literal prose English translation of this is as follows: —

My friends, I pray, allow me to take part in your games. No one has followed my footsteps. I left the palace at the first fires of day. . . . The earth was wet with the tears of night; and the lark soared in the air before the awakened dawn. But you, why should I whisper to you? Hamlet is my spouse, . . . and I am Ophélie. A sweet vow binds us together: he has given me his heart in exchange for mine. . . . And, if any one tells you that he avoids me and forgets me, do not believe it; were he to betray his faith, I should lose my reason. This homely sprig of wild rosemary for you, this periwinkle for you. . . . And now listen to my song.

BALLAD.

The siren passes by and drags you under the blue of the slumbering lake. The air turns cloudy; farewell, white star; farewell, sky; farewell, sweet love. In my spouse's arms, my soul is jealous of such sweet happiness; asleep beneath the waves, farewell, my sweet love.

Ah! dear spouse; ah! dear love; ah! sweet avowal, tender vow. Supreme bliss! I love thee, cruel one; thou seest my tears, for thee I die.

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LARGO FROM "SERSE" GEORGE FRIDERIC HANDEL.

(Arranged by Joseph Hellmesberger.)

Handel's opera of *Serse* (Xerxes) was written between December 26, 1737, and February, 1738. It was brought out in London on April 15, 1738. The text, and possibly some of the music also, seem to have been taken from a much older Italian opera.

The air Hellmesberger, of Vienna, has arranged as an orchestral piece is sung by Xerxes (soprano or mezzo-soprano) at the beginning of the first act of the opera. The scene is "a summer-house near a beautiful garden in the midst of which grows a plane-tree." The air is fifty-two measures long (F major, 3-4 time), including the ritornello, and is marked *Larghetto* in Handel's score. The orchestral part is for first and second violins, violas, and basses, and is in full four-part harmony throughout, requiring no additional accompaniments. The text is:

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

which may be rendered in English prose: "There never was a sweeter shade of a dear and lovely plant."

The arrangement played at this concert was scored by Hellmesberger from an earlier published arrangement made by himself for violin, harp, pianoforte, and harmonium. It is scored for violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, harp, the usual strings, and harmonium or organ *ad libitum*. The score is not published. Hellmesberger has transposed the piece from F major to G

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major. After a short introductory ritornello, the air is played through by the solo violin, accompanied by the harp; then repeated by all the violins in unison, with accompaniment for fuller and fuller orchestra. The harp keeps playing full swept chords throughout.

Preludes to Acts I. and II. of "Guntram," Opus 25.

Richard Strauss.

Guntram, opera in three acts, the text and music by Richard Strauss, was first brought out at the Musicians' Festival at Weimar in 1894; it was first given at the Royal Court Opera in Munich on April 20, 1895. The scene of the opera is laid in Germany about the middle of the thirteenth century. The subject is the "Fighters for Love," an order of knights who fight for Cross and Brotherly Love, not with the sword, but with word and song.

At concert performances of the Preludes to Acts I. and II., the composer desires the following to be printed on the program:

Prelude to Act I.: The Evangel that was sealed with the act of Redemption on Golgotha, the Evangel of divine love and exalted compassion, inspired a company of pious singers in the thirteenth century to found an order of "Fighters for Love." The ideal aim of this order was to work for true realization of the divine doctrine of Salvation through the power of song.

The most sacred need in the heart of the best, I call the bond that binds us together! The yearning desire of pious singers has consecrated the marvels of Art to the Cross!

Such a "Fighter for Love" is Guntram.

Prelude to Act II.: The Festival of Victory at the Duke's Court.

Neither of these two movements is susceptible of technical analysis; both are perfectly free in form and development, and are bound by no traditions. The first is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 2 pair of kettle-drums, cymbals, harp, and the usual strings. The second is scored for 2 flutes, 1 piccolo-flute, 3 oboes, 3 clarinets, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 1 bass trumpet, 3 trombones, 1 bass-tuba, 2 pair of kettle-drums, tambourine, cymbals, bass-drum, snare-drum, and the usual strings. The score of the opera is dedicated to the composer's parents.

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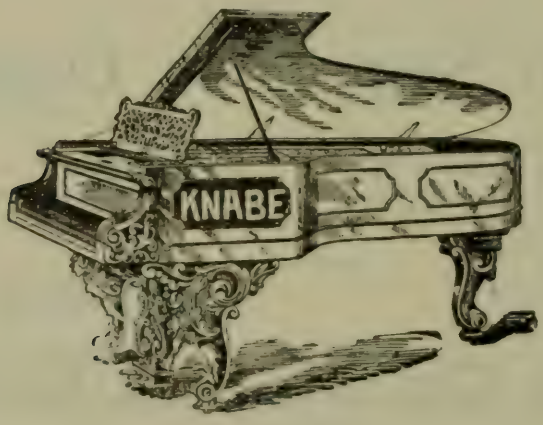
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Rossini – – – – – – Overture, "William Tell"

Songs with Piano.

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b. Wagner – – – – – – – – – "Träume"
c. Brahms – – – – – – – – – "Liebestreu"

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II. Adagio (E-flat major) – – – – – 3-8
III. Finale: Allegro energico (G major) – – – 2 2

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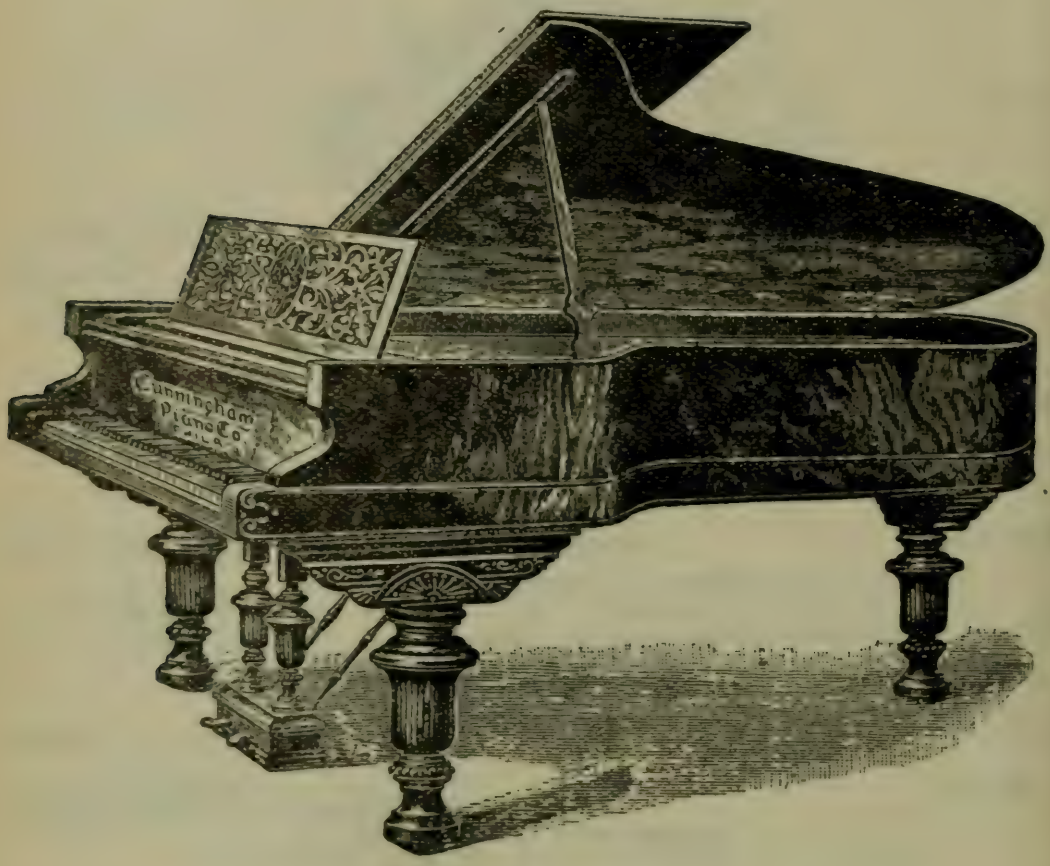
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Guillaume Tell, grand opera in three acts, the text by Étienne Jouy, Hippolyte Bis, and Armand Marast, the music by Rossini, was brought out at the Académie Royale de Musique in Paris on August 3, 1829. It was the composer's thirty-seventh, and last, opera, and has generally been accounted his masterpiece. The libretto, freely imitated from Schiller's drama of the same title, was originally written in five acts by Jouy; but it was not to Rossini's liking, and was accordingly worked over and a good deal altered by Bis; it was then remodelled a second time by Marast.

The overture has long been famous, and greatly admired by musicians of every school; Mendelssohn was particularly fond of it, and took delight in conducting it. Perhaps the most enthusiastic account of it is that written by the Prince de Valori;* here it is:

On the summits of dramatic genius, Gluck, Mozart, Rossini, form part of the same chain, the highest on the face of the globe; but the *Everest* of this musical Himalaya is *Guillaume Tell*. *Guillaume Tell* is *Alceste*, *Don Giovanni*, *la Vestale*—perfected.

We will take the liberty of quoting from ourselves—

"This supreme perfection was reserved for *Guillaume Tell*. He (Rossini) has, so to speak, fused his own genius with all the geniuses that preceded him. You find everything there: the inspiration, the brio, the brilliancy, and the melody of his native land; Gluck's energetic sobriety, Mozart's ideal tenderness, Méhul's piety, Haydn's grace and clarity, the power and symphonic majesty of Beethoven." †

Rossini cast a glance backward. He looked his own imperfections and those of his great forerunners in the face, and conceived a master-work, the immortal crowning of the immortal works of Gluck, Mozart, Spontini, and Weber.

*The Prince de Valori is one of the few remaining ultra-Rossinists in France. In his youth he carried his ardor for the great maestro to the pitch of fighting a duel "for the honor of Rossini's music." I quote what he writes of the overture to *Guillaume Tell*, not because I agree with every word of it, but because it well conveys the enthusiasm of a cultivated music-lover for his pet hobby. W. F. A.

† *La Musique et le Document humain*, in-12, Ollendorf, edit.

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And, to begin with, he wished the *overture* to *Guillaume Tell* to be a pastoral symphony. The memory of Beethoven did not frighten him. Recognizing that Beethoven chilled the enthusiasm of his audience by returning too often to the same theme, he wrote his *overture* with prodigious conciseness. Never was there a more complete and striking musical picture in fewer notes. Regarding the *finale* of this sublime orchestral piece, in which the noise of galloping squadrons mingles with the murmur of running waters and the swaying of tall fir-trees, trembling in the violins, the following musical blasphemy has been uttered: *circus music*. At this rate, some new means of making horses gallop will have to be discovered, and Méhul's music, in *la Chasse du jeune Henri*, be called *caterpillar music*. And the *Hungarian March* in *la Damnation de Faust*, and the *Ride to the Abyss*. . . .

Such is the preface to this sublime epic to God, country, and nature; the last word of human genius in music.

.

The *overture* opens with a slow phrase of the violoncello, of a grand, almost religious sadness: the *Super flumina* of the Helvetian lakes. One seems to hear the oppressed fatherland weeping over the loss of its freedom. Its plaint is short and deep. Then the other violoncelli come in; they pour out the coolness of the lakes, the clearness of their waters, over the sadness and melancholy of the basses. All of a sudden the sky grows dark. The forest is hushed in silence; a shudder runs over the face of the waters. There is a ripple on the lake. All nature seems hushed at the approach of the storm. It draws near with great strides. The wind sways the tall firs; it plunges in beneath the high-grown timber. One first lightning flash rends the clouds, and is followed by others; then the thunder roars. The hurricane is unchained in all its fury. The orchestra, in a sublime explosion of all the instruments, sings it in a picture which bids defiance to all musicians and all painters in the universe. And the trumpets which sound the cataclysm of the elements sound at the same time a triumphal hymn, a gigantic conception, and unique in the history of the art of music. The thunder of battles seems to join with the thunder of heaven. The lightning becomes the fanfare of warlike Helvetia; the flashes of the firmament become the illuminations of apotheosis and redemption. At the highest degree of power yet reached by descriptive harmony, Rossini's orchestra stops short. The heavens, the mountains, and the valley are hushed to silence. Some belated rumblings are repeated from echo to echo. You hear, here and there, the noise of water-falls, swollen by the storm. Then nothing more; all nature is benumbed by the rain. You hear her slumbering. The *Ranz des vaches* will awaken her from this slumber. A naïve and ravishing melody of the English horn, sprinkled from above with the capricious tri-

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fling of the flute, returns in various keys, resting on the scarcely audible arpeggj of the violoncelli.

Suddenly an incredibly vigorous attack of the trumpet makes the orchestra tremble. Warlike squadrons come up at a gallop, while the gliding bows give rise to undulations full of grace and freshness over the violins, in sharp contrast to the warlike ardor. The squadrons draw nearer, and Rossini, by a master-stroke, sets them off at a full run and then cries "halt." The orchestra, at the master's command, is silent for a quarter of a second, and is then started off again by the hand of genius for a thunderstriking finale.*

The first section of the overture is *Andante* in E minor (3-4 time); then follows an *Allegro* in E minor (4-4 time, "thunder-storm"). This is followed by an *Andante* in G major (3-8 time, *Ranz des vaches* on the English-horn and flute). The closing section, *Allegro vivace* in E major (2-4 time), is in the form of a short and brilliant rondo on two contrasted themes.

This overture is scored for 1 flute, 1 piccolo-flute, 2 oboes (one of which is interchangeable with English-horn), 2 clarinets, 4 horns, 2 trumpets, 2 bassoons, 3 trombones, 1 pair of kettle-drums, cymbals, triangle, bass-drum, and the usual strings. There are five solo 'cello parts in the opening movement.

SERENADE FOR STRING ORCHESTRA, NO. 3, IN D MINOR, OPUS 69.

ROBERT VOLKMANN.

This composition for string orchestra with 'cello solo is the last of a set of three similar pieces by the composer. It begins (*Larghetto non troppo*, 4-4) with a recitative-like passage for the solo 'cello, wholly without accompaniment. This is immediately followed by a four-part passage for all the strings, which makes a fine contrast with the rather melancholy, forlorn monody of the 'cello. The introductory 'cello solo was in D minor; this response to it by all the strings in full harmony is in D major. But the

* *La Musique: le bon sens et les deux opéras*, par le Prince de Valori. Paris: Calmann Lévy, 1890.

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mournful 'cello phrase returns, in its original minor mode, now accompanied in suave harmonies by the other strings. This makes way for a tender melody (*Andante espressivo*, in D major), which is sung in alternate verses, as it were, by the solo 'cello and the first and second violins in octaves. An unaccompanied cadenza for the 'cello, ending with a return of its first mournful phrase, leads to a nimbly tripping scherzando movement (*Prestissimo*, in F major, 9-8), which in its turn ushers in an *Allegro non tanto* (3-4) in A major. These last two movements are for all the strings, the solo 'cello playing but a subordinate part in them. A *con fuoco* movement in A minor, also for all the strings, follows next, but soon makes way for a return of the dainty A major theme. Another unaccompanied cadenza for the 'cello leads to a coda, in which the first *Larghetto non troppo* 'cello phrase and the *Andante espressivo*, with its Melibœan stanzas for the violins and 'cello, now reappear in the inverse order; and the composition ends as it began.

CONCERTO FOR VIOLIN NO. 1, IN G MINOR, OPUS 26 . . MAX BRUCH.

The first movement of this concerto, *Allegro moderato* in G minor (4-4 time), opens with a short *Vorspiel*, or prelude, consisting of phrases in the wind instruments and full orchestra, interrupted by short recitative-like cadenzas in the solo instrument. This prelude has no thematic connection with the rest of the movement.

The main body of the movement begins with the close *tremolo* of the second violins and violas, over rhythmic thuds in the basses *pizzicati* and kettle-drums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon

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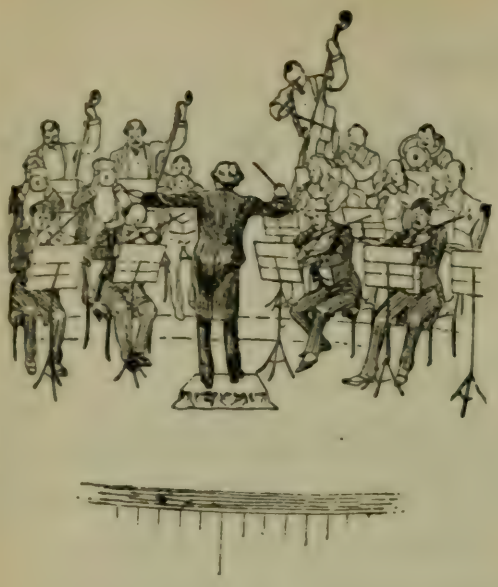
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settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn leads to a long *fortissimo* orchestral *tutti* in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborative recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata-form.

The second movement, *Adagio* in E-flat major (3-8 time), shows a very free application of the sonata-form. It is based on three principal themes (first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the first theme played high up on the E-string by the solo violin; this an

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nouncement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral *tutti.* Then the solo violin takes up the conclusion-theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played on the G-string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: *Allegro energico* in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings *pizzicati.* The somewhat concise development of this theme is interrupted at one point by a sudden *fortissimo* irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the tonic by the full orchestra in a resounding *tutti.* The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the dominant, D major, in which the full orchestra makes a brief *fortissimo* announcement of the more *cantabile* second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This *tutti* leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-sharp major and B major in the course of its development, and leading to

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the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a *fortissimo* orchestral *tutti* on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Joseph Joachim.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

The Modal System.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-

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nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-formation were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here

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his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from each end. He had now obtained four notes,—the fundamental, 4th, 5th, and octave,—which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones"—not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

*It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

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LIST I.*

C D E' F - G A B' C	Symmetrical.
D E' F G - A B' C D	
E' F G A - B' C D E	
A B' C D - E' F G A	Unsymmetrical.
G A B' C - D E' F G	

The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind ; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan ; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale ; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system ; neither did it appear in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System : the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them !

One more step, and the Pythagorean system of scale-formation stands

*The position of the hemitone in each tetrachord is indicated by an apostrophe (') ; the dividing whole tone between the two tetrachords is indicated by a hyphen (-).

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complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the

* The tonic and dominant are indicated by capitals.

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tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

LARGO FROM "SERSE" GEORGE FRIDERIC HANDEL.

(Arranged by Joseph Hellmesberger.)

Handel's opera of *Serse* (Xerxes) was written between December 26, 1737, and February, 1738. It was brought out in London on April 15, 1738. The text, and possibly some of the music also, seem to have been taken from a much older Italian opera.

The air Hellmesberger, of Vienna, has arranged as an orchestral piece is sung by Xerxes (soprano or mezzo-soprano) at the beginning of the first act of the opera. The scene is "a summer-house near a beautiful garden in the midst of which grows a plane-tree." The air is fifty-two measures long (F major, 3-4 time), including the ritornello, and is marked *Larghetto* in Handel's score. The orchestral part is for first and second violins, violas, and basses, and is in full four-part harmony throughout, requiring no additional accompaniments. The text is:

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

which may be rendered in English prose: "There never was a sweeter shade of a dear and lovely plant."

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The arrangement played at this concert was scored by Hellmesberger from an earlier published arrangement made by himself for violin, harp, pianoforte, and harmonium. It is scored for violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, harp, the usual strings, and harmonium or organ *ad libitum*. The score is not published. Hellmesberger has transposed the piece from F major to G major. After a short introductory ritornello, the air is played through by the solo violin, accompanied by the harp; then repeated by all the violins in unison, with accompaniment for fuller and fuller orchestra. The harp keeps playing full swept chords throughout.

HUNGARIAN RHAPSODY, No. 2. FRANZ LISZT.

(Scored for Orchestra by KARL MÜLLER-BERGHAUS.)

This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo, the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor and F-sharp major. In the orchestral version played at this concert, Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás*.*

The former opens with some stern recitative-like phrases, given out *forte* by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto*, in which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in

*The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

A-flat major. Some soft recitative-phrases in the 'celli and double-basses bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves, in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass drum and cymbals, harp, and the usual strings.

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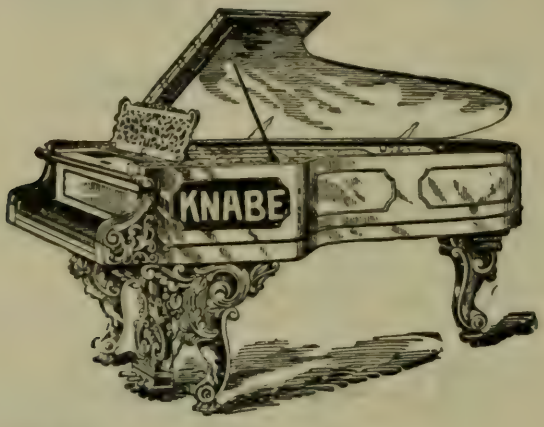
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Johannes Brahms - - - Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo (E minor) - - - - 2-2
II. Andante moderato (E major) - - - - 6-8
III. Allegro giocoso (C major) - - - - - 2-4
IV. Chaconne. Allegro energico e passionato (E minor) 3-4

Franz Liszt Concerto for Pianoforte and Orchestra, No. 2, in A major

I. Adagio sostenuto assai (A major) - - - 3-4
II. L'istesso tempo (D minor) - - - - - -
III. Allegro agitato assai (B-flat minor) - - - 6-8
IV. Allegro moderato (E major and D-flat major, C)
V. Allegro deciso (D-flat major; *i.e.*, C-sharp major)
VI. Marziale (A major) - - - - - - 4-4
VII. Stretto (A major, C) - - - - - -

Edouard Lalo - - - - - - - Suite, "Namouna"

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I. Prelude: Andante (G major) - - - - 4-4
II. Serenade: Allegro (D minor) - - - - 3-16
III. Theme with Variations: Andante (E major) - 3-4
IV. a. Market-Day Shows: Allegro vivace (G minor) 3-8
b. Market-Day Festival: Presto (E-flat major) - 3-8

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The first movement of this symphony (*Allegro non troppo*, in E minor, 2-2 time) begins, without slow introduction, immediately with the first theme. This theme, a clear, gracefully swinging melody, of rather Mendelssohnian character, is given out by the violins in octaves, accompanied by flowing ascending arpeggj in the 'celli and violas, and syncopated chords in the wood-wind. It is developed naturally and flowingly for eighteen measures. It is immediately followed by a free contrapuntal variation on its first period, after which the violins step in again with their octaves, and carry through the second period (not a variation on it) in somewhat different development and more extendedly. A first subsidiary in G major follows, its first member being much of the nature of passage-work, but the triplet at the beginning of its second member (in B minor) giving the phrase a more strongly marked thematic individuality.

The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianissimo* in B major in the wind instruments. The development of this theme is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and arpeggj in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a cloud were passing over the sun. We shall find more of this peculiar effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E

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minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The coda is pretty long, and works up to an impressive climax at the close.

The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is

*It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in *Midsummer-Night's Dream* is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumoffsky quartet (Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.

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this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,—only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flatting of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the "minor-major" mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The peculiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than

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any of them. Just before the end of the movement, the horns, oboes, and flutes give out the theme *forte* in the Phrygian mode, as at the beginning; but, instead of being in bare unisons and octaves. as it was then, it is now accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious "minor-major" mode of Hauptmann's, in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,—a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso*, in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato*, in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions; as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia * with variations, its form being that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments; then the variations follow, at first simple, then more and more elaborate.

*The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.

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LISZT.

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Its themes are fine and poetical in character on the one hand, and impressively rhythmical and dignified on the other. These are developed with logical clearness and with refined spirituality of sentiment, and, though treated in free form, in which thematical development becomes of primary importance, are linked together with masterly power into a homogeneous whole of the profoundest interest and without a trace of conventionality. The concerto progresses uninterruptedly. The *tempi* change frequently, but the original themes constantly reappear under different aspects and ever in some new shape,— now peaceful, now heroic, now with passionate fire, now with soulful tenderness, and intermingled with that brilliant and graceful *fioritura* and cadenza work which so distinctly and characteristically mark the compositions of Liszt.— *Carl Baermann.*

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

THE MODAL SYSTEM.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian

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modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-formation were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

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Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from each end. He had now obtained four notes,—the fundamental, 4th, 5th, and octave,—which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones"—not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

* It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

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LIST I.*

C D E' F - G A B' C	Symmetrical.
D E' F G - A B' C D	
E' F G A - B' C D E	
A B' C D - E' F G A	Unsymmetrical.
G A B' C - D E' F G	

The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system; neither did it appear in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System: the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them!

One more step, and the Pythagorean system of scale-formation stands complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the

*The position of the hemitone in each tetrachord is indicated by an apostrophe (') ; the dividing whole-tone between the two tetrachords is indicated by a hyphen (-).

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octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

* The tonic and dominant are indicated by capitals.



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Édouard-Victor-Antoine Lalo was born at Lille (Département du Nord, France) on January 27, 1823. He first studied the violin at the Conservatoire of his native town under one Baumann. He went to Paris about 1858, where he played viola in the Armingaud-Jacquard Quartet, and began to devote himself assiduously to composition. In 1867 he entered the *concours* opened at the Théâtre-Lyrique with an opera, *Fiesque*, which was awarded the third place by the judges; the score has since been published, and parts of the work were given at the Concert National in 1873. The ballet-music from this opera was given with great success, under the title *Divertissement*, at Pasdeloup's Concert Populaire on December 8, 1872. Lalo's next composition was a violin concerto in F major, which was played by Pablo de Sarasate at the Concert National on January 18, 1874. This was followed by his *Symphonie Espagnole* for violin and orchestra, also played by Sarasate at the Concert Populaire on February 7, 1875; this work was given at the Crystal Palace in Sydenham, England, on March 30, 1878; and played by Mr. C. M. Loeffler at the Boston Symphony Concerts on November 12, 1887. These two marked successes firmly established Lalo's reputation as a composer. He next produced an *Allegro Symphonique*, the overture to his opera, *le Roi d' Ys*, a concerto for violoncello (played by Adolf Fischer), and a Scherzo for orchestra, all of which were brought out in Paris. A Serenade and a *Fantaisie Norvégienne*, for violin and orchestra, were first played in Berlin. A *Concerto Russe* (played by Martin Marsick) is also to be mentioned. A grand ballet, *Namouna*, was brought out at the Académie Nationale de Musique on March 6, 1882; but, although of a much higher character, especially in the matter of instrumentation, than most ballets, it somehow failed to catch the public taste, and was given only fifteen times. But it was afterwards transferred to the concert-room as an orchestral suite in five movements, and achieved a lasting success. After some more successes of minor importance at the Concert Moderne, Lalo took up the sketch of his opera, *le Roi d' Ys*, and scored it; he also wrote a symphony in G minor, which was brought out by

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Lamoureux on February 13, 1887, and had at least a *succès d'estime*. *Le Roi d' Ys* was at last successfully brought out at the Opéra-Comique on May 7, 1888. Besides these works Lalo has written a good deal of chamber-music and over twenty songs. Lalo stands in the front rank of contemporary French composers; he has been an ardent student of Beethoven, Schubert, and Schumann, and owes somewhat more to his study of these masters than to a native academic musical education. He was made chevalier of the Legion of Honor in July, 1880.

"NAMOUNA," ORCHESTRAL SUITE ÉDOUARD LALO.

The first movement, Prelude: *Andante* in G major (4-4 time), is a simply developed "tone-picture," on very much the same scheme as the famous rainbow-scene in Wagner's *Rheingold*. Against sustained D's in the violins (in *tremolo* and double-*pianissimo*), the horn and wooden wind instruments call to and answer one another on a syncopated march-rhythm, which soon develops into a melodic phrase. Then follows the "picture." The muted violins and violas, divided into six parts, play rapid little interlocking triplet arpeggj in thirty-second-notes, thus producing a wavering mass of string tone on the full chord of G major, which harmony is at first sustained, as a background of different tone-color, by the flutes and clarinets. Soon the harps add their soft tinkling to this mass of sensuous tone, as the 'celli develop a slow, undulating theme, rising and falling beneath it. After a while the 'celli are reinforced by the bassoons, and then by the double-basses, the clarinets, oboe, and flutes coming in successively with graceful ascending arpeggio figures. The development proceeds in a very gradual *crescendo*, the flutes, oboes, and clarinets soon coming in with *staccato* triplets in sixteenth-notes, making a still richer background of color, while the bassoons and basses continue to unfold their billowing theme in the depths of the orchestra. They are again reinforced by the horns, then by the ophicleide, as the *crescendo* goes on from *forte* to *fortissimo*, then by the trombones, as *fortissimo* swells to double-*fortissimo*.

Throughout this whole passage (twenty-six measures) the harmony

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changes only at long intervals. Now the trumpets and cornets enter with a new theme, to which the horns furnish the harmony. Here Lalo has had recourse to a peculiar device: the four trumpets and cornets play the melody in unison, and play *piano;* the four horns, in three parts on the harmony, play *fortissimo;* it is thus that Lalo establishes the dynamic balance between the brilliant-toned trumpets and cornets, and the mellower horns. This phrase is briefly developed, tossed about in full harmony from one group of wind instruments to another, over close *tremolos* in the strings (now without mutes). Then the flute and clarinet, and afterwards the strings, unfold a sensuous 12-8 theme, the orchestration growing fuller and fuller, until the divided violins and violas again take to their interlocking arpeggj, now in *fortissimo* and without mutes, the harmony being reinforced in repeated eighth-note triplets by the horns and harps, while the flutes, oboes, clarinets, trumpets, cornets, trombones, and ophicleide play the majestic brass-theme in full harmony over a billowing bass in the bassoons and basses. This last return of the theme closes the movement. The whole is little more than a series of effects of coloring; and I have accordingly analyzed it as such. For formal analysis the movement offers little opportunity.

The second movement, Serenade: *Allegro* in D minor (3-16 time), might well be called a scherzo, from its triplet rhythm and light, nimble, tricksy character. It is based on the alternate development of two themes, and is exceedingly simple and concise in treatment. The strings play *pizzicato* almost throughout, thus forming, together with the harps, what Berlioz once called "an enormous guitar."

The third movement, Theme with Variations: *Andante* in E major (3-4 time), opens with some brilliant preluding in various parts of the orchestra, presenting some very vivid contrasts in tone-color. Then the muted violins and violas give out the expressive theme in two-part harmony over a *pizzicato* bass, the wood-wind and harps coming in at intervals with soft chords. This theme is sixteen measures long. The variations that follow are of various character, some being more or less elaborate figurations of the melody, while others are more contrapuntally treated. But they all present brilliant and striking contrasts in tone-color and rhythmic device. The closing variation is a sort of *fortissimo* march for the full band.

The fourth movement is in two sections. The first of these, Market-

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The second section, Market-Day Festival: *Presto* in E-flat major (3-8 time), is a brilliant sort of scherzo. It consists entirely of the continuous development of a bright, nimble, and more and more rabid dance-theme, interspersed with loud hunting-calls. Here is probably an allusion to one of the customs in French small towns and villages, the village quartet of hunting-horns forming an important item in the musical diversions on fête-days.* The movement is exceedingly brilliant, and perfectly free in form.

This suite is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 2 trumpets, 2 cornets-à-pistons, 4 horns, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, triangle, snare-drum, cymbals, bass-drum, 2 harps, and the usual strings. The first movement is dedicated to L. P. de Fourcaud; the second to P. de Sarasate; the third to C. Saint-Saëns; the fourth to Hans von Bülow.

*One characteristic item in the playing of these village hunting-horn quartets M. Lalo has mercifully spared us: this is the constant, ear-scorching recurrence of that indeterminate note on the plain hunting-horn (11th harmonic of the fundamental), which is neither F-sharp nor F-natural.

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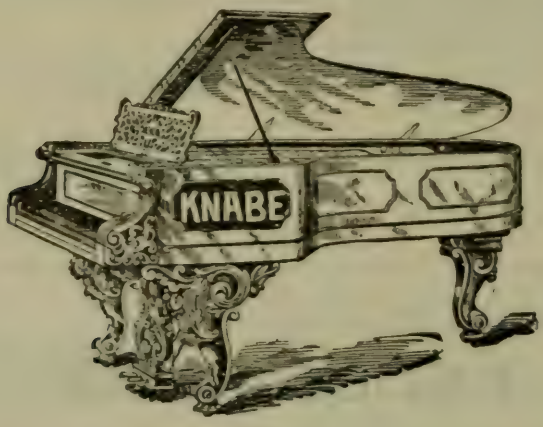
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	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5 4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

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III. Andante.
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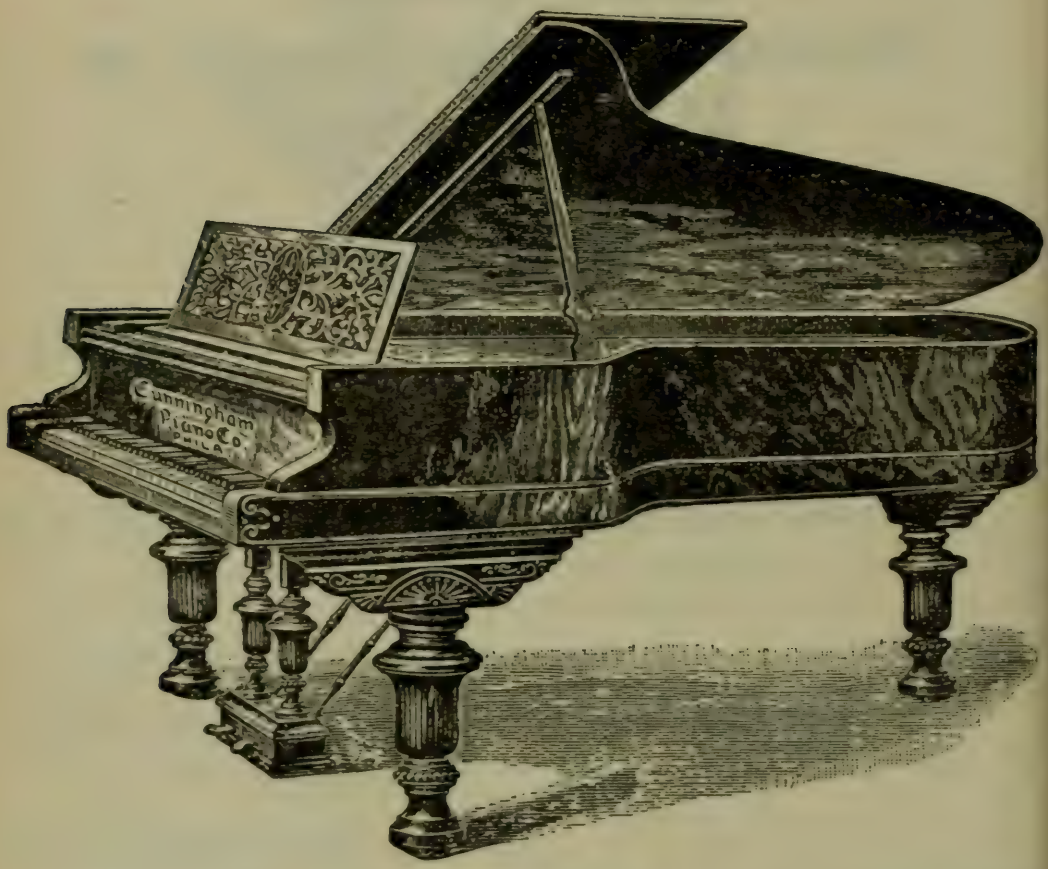
I.	Prelude: Andante (G major)	4-4
II.	Serenade: Allegro (D minor)	3-16
III.	Theme with Variations: Andante (E major)	3-4
IV.	a. Market-Day Shows: Allegro vivace (G minor)	3-8
	b. Market-Day Festival: Presto (E-flat major)	3-8

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PETER ILYITCH TSCHAIKOWSKY was born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840, and died at St. Petersburg on Nov. 5, 1893. He at first studied law and entered the government service; but at the age of twenty-two he took up the study of music at the St. Petersburg Conservatory, which had just been founded by Anton Rubinstein. His progress was extraordinarily rapid, for in 1865 (three years later) he was appointed professor of harmony at the Conservatory in Moscow, which position he continued to hold until 1878, when he resigned. After that he devoted himself almost wholly to composition, living alternately in St. Petersburg, in Italy, Switzerland, etc. He, together with Nicolai Rubinstein, was very active during the greater part of his life in furthering the cause of musical education in Russia. In 1890–91 he went to Paris, appearing with great success as conductor of his own works; in 1888–89 he made a similar trip to England. Tschaikowsky is generally regarded as standing at the head of the modern Russian school. To be sure he was never a Slavic extremist in music, like Rimski-Korsakoff and some others, but he was decidedly more of a true Russian, musically speaking, than Anton Rubinstein. He was a man of wide culture, and especially versed in the history and technics of his own art.

SYMPHONY NO. 6, IN B MINOR, "*Pathétique*," OPUS 74.

PETER TSCHAIKOWSKY.

This, the composer's last, symphony, published not long before his death, is dedicated to W. Davidow (not Charles Davidoff, the noted 'cellist). The work departs in some ways from the traditional symphonic form, especially in that its slow movement comes last, as a mournful finale, instead of in the middle.

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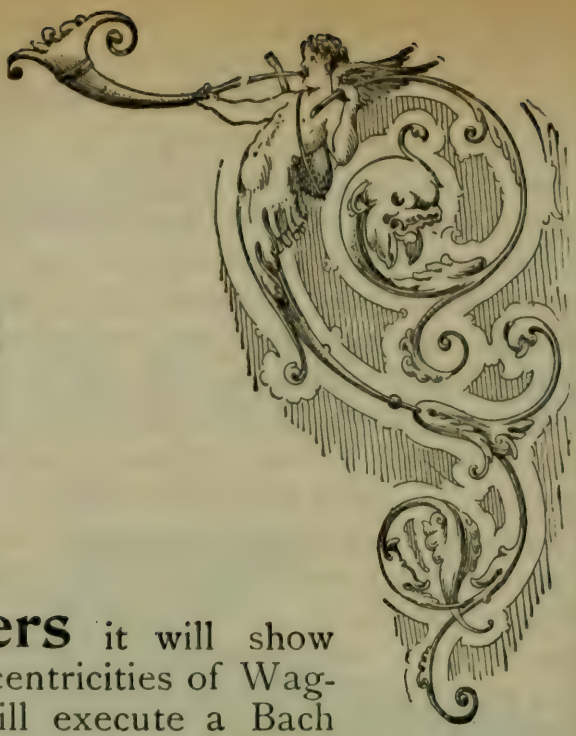
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theme of the main body of the movement is given out by the bassoon in its lower register against sombre harmonies in the lower strings. The main body of the movement, *Allegro non troppo* in B minor (4-4 time), soon follows.

It begins with an assertion of the strenuous, sighing first theme in four-part harmony, first by the violas and 'celli (both *divisi*), then by the flutes and clarinets. Here we have at once an example of the composer's fondness for sharp color contrasts: nothing could be more strongly marked than the contrast between the first phrases, played in the warm, sombre tones of the violas and 'celli, and the immediate repetition of the same in the cold, clear white of the flutes and clarinets. The theme is then briefly developed by the strings, debouching into a strongly marked first subsidiary, given out in *pianissimo* by the strings, and developed in double counterpoint by them and the wood-wind; the sharp contrast between the lightly skipping upper and middle parts and the smoothly flowing bass of this theme, as it is first given out, makes its subsequent development in double counterpoint particularly clear and effective. Then follows some long passage-work, partaking almost of the character of working-out, on figures taken from the first theme, a new phrase in the horns assuming considerable prominence; the whole passage is a gradual climax, with fuller and fuller orchestra, certain reappearances of the sighing initial figure of the first theme.

As the passage dies away in low, solemn harmonies in the trombones and tuba, over a restless figure in the 'celli, in D major (relative major of the principal key), a rather Weberish phrase in the 'celli alone leads over to the second theme. Here the tempo changes to *Andante* and the melodious second theme is sung "*teneramente, molto cantabile, con espansione,*" in octaves by the first violins and 'celli *con sordini*, against sustained, softly swelled and diminished harmonies in the horns and lower wood-wind. This theme is immediately followed by a second subsidiary, still in D

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major, *Moderato mosso*, consisting in a graceful rising and falling phrase, given out alternately by the flute and bassoon over a strongly rhythmic accompaniment in the strings. This subsidiary theme is developed at considerable length, and at last makes way for a strenuous return of the *andante* second theme, now sung in the double octave by all the violins and violas (without mutes) against an accompaniment in repeated triplets in the other strings, the wood-wind, and horns. Toward the end of the development of this melody an augmentation of one of the figures in the first theme becomes more and more prominent, and almost assumes the character of a conclusion-theme. The first part of the movement ends with a recitative-like repetition of parts of the second theme by the clarinet, over rich, subdued cords in the strings, and a roll on the kettle-drums.

The remainder of the movement is entirely free in form, and might be called one long free fantasia. To be sure, something like a regular third part is hinted at; after a most elaborate working-out of almost all the thematic material of the movement, the first theme returns at last, but not in the tonic, B minor; it comes in the violins, against syncopated triplets in the horns, in a somewhat altered shape in B-flat minor; but its whole subsequent development differs entirely from that in the first part of the movement, and we find that the whole business is nothing but a continuation of the free fantasia. Another hint at symphonic form is the later return of the second theme in the tonic, B major, played by the violins and some of the wood-wind against running counterpoint in the middle parts; but here, too, the development is new, and leads to a *diminuendo* Coda, in which the movement seems gradually to expire. The whole movement is exceedingly elaborate, even for so habitually elaborate a writer as Tschaikowsky; in the free fantasia certain hitherto inconspicuous figures in one or another of the themes are so developed as to assume a new thematic importance. The movement may be described as beginning purely symphonically, and gradually departing more and more from the symphonic character to enter upon the region of the purely dramatic.

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The second movement, *Allegro con grazia* in D major (5-4 time), is approximately in the form of a Scherzo with Trio; yet it has less of the scherzo character than the next following one, and, were it not for its lively tempo, might almost be called a Romanza. Tschaikowsky has here treated the unusual and rather cross-grained rhythm of five beats to the measure with great naturalness and even grace. The principal theme of the movement is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and horns. This melody is then developed at great length by various orchestral combinations and quaint accompanying figures. Then comes a more mournful second theme, also in D major and in 5-4 time, which is developed in its turn, until the first theme returns, and brings the movement to a close.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), begins with an exceedingly lively theme in *staccato* triplets, which is tossed about for a while between the strings and the wood-wind; then, as it passes definitely to the strings, some of the wind instruments bring in a counter-figure against it, in a different rhythm. This counter-figure soon develops into an actual counter-theme in 4-4 time, which is developed simultaneously with the original theme in 12-8 time. It is like hearing a march and a tarantella together. The whole movement is taken up with the elaborate and extended working-out of these two themes, first one and then the other gaining the upper hand, until at last the march carries the day, and is worked up to a resounding Coda by the full orchestra. The movement adheres to no very definite scheme of cyclical form, although certain sufficiently well-marked periods do keep returning in it; but it is, upon the whole, a piece of perfectly free and exceedingly elaborate development.

The fourth movement, Finale, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony. It is in no regular form. It is a sort of solemn and at moments impassioned threnody on two con-

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trasted themes, worked up with great dramatic power, rising at times to the fullest strength of the orchestra, and at last dying away in hushed *pianissimo.*

This symphony is scored for 3 flutes (the third being interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 3 kettle-drums, and the usual strings, a tam-tam (*ad libitum*) being added in the last movement.

CONCERTO FOR PIANOFORTE, NO. 2, IN B-FLAT MAJOR, OPUS 83.

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The first movement, *Allegro non troppo* in B-flat major (4-4 time), opens, without slow introduction, with some preluding hints at the first theme. The horn first gives out one phrase alone, and is immediately answered by the pianoforte in full harmony; another phrase of the horn is answered in the same way by the solo instrument, and then the wood-wind, reinforced later by the strings, completes the period. Then follows some cadenza-like passage-work on the pianoforte alone, leading up to a short *tutti ritornello* of the orchestra, in which the first theme, the second theme (in the dominant, F major), a more nervous subsidiary, and the conclusion-theme are very concisely exposed. Here Brahms has reduced the orchestral *ritornello* to its most laconic proportions: instead of making it comprise the fully developed first part of the movement,—to be repeated according to concerto tradition by the solo instrument,—he has reduced it to the simplest and most concise exposition of the thematic material to be developed in the movement. It will be remembered that, in the traditional form of the concerto, the orchestral *ritornello* comprised the whole of the first part of the movement, up to the "repeat"; then the solo instrument came in,

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and the repetition of the first part was carried out by it and the orchestra together — generally with considerable variation in the matter of ornamental figural detail. But in this concerto of Brahms's we do not get the full development of the first part of the movement until after the entrance of the pianoforte; as I have said, the *ritornello* gives but the barest exposition of the thematic material, the development comes with the "repeat." And the development is here very full and extended, the successive apparitions of the several themes being interspersed with long stretches of elaborate passage-work; the conclusion-theme appears in the orchestral *tutti*,— ushered in by a deceptive cadence to D-flat major, instead of by the authentic cadence to F major (dominant of the principal key) which one is led to expect,— which *tutti* at once forms the concluding period of the first part of the movement and leads over to the free fantasia.

The free fantasia is long and elaborate, ending *pianissimo* with some beautiful arpeggio effects in the solo instrument, and leading over directly to the re-entrance of the first theme in the tonic. The third part of the movement begins much as the movement itself did; but after a few measures the development falls into the lines laid out in the "repeat" of the first part, and adheres to them pretty closely, allowance being made for the usual changes of key. The coda begins where the conclusion-theme came in as an orchestral *tutti* at the end of the first part; only it is now the first theme that comes in, not the conclusion-theme. This coda is rather in the shape of *decrescendo* passage-work, embroidered with flowing arpeggj in the pianoforte, than in that of a gradual climax. A few measures of sudden *fortissimo* end the movement.

The second movement, *Allegro appassionato* in D minor (3-4 time), is in the form of a scherzo, a middle passage in D major forming the trio. Form and development are quite regular, according to traditional models; only the development is unusually extended.

The third movement, *Andante* in B-flat major (6-4 time), opens with the

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exposition and extended development of the profoundly expressive principal theme by the orchestra; the melody is at first sung by a solo 'cello, accompanied by the other strings, and then passes into the first violins and bassoon in octaves, to a similar accompaniment. This melody is in so curiously syncopated a rhythm that the ear is constantly in doubt whether it is really in 6-4 or 3-2 time. The pianoforte comes in after the closing cadence with some free preluding passages that remind one a little of the first entrance of the solo instrument in the slow movement of Beethoven's E-flat major concerto. Then the orchestra takes up the principal theme again, and carries it through once more against now brilliant and energetic, now placid and reposeful figuration in the pianoforte, at first in B-flat major, then in B-flat minor. A brief transitional period in B major leads to the final return of the theme — at first in B major, but soon falling back into the tonic B-flat major. It is now developed as a coda by the orchestra against trills and arpeggj in the pianoforte.

The fourth movement, *Allegretto grazioso* in B-flat major (2-4 time), is in a free rondo form. There are three contrasted themes: a bright, sprightly first theme, given out by the pianoforte, and extendedly developed by it and the orchestra; a more *cantabile* second theme in 3rds and 6ths, evidently Hungarian in character, given out in alternation by the strings and wood-wind to a double-shuffle arpeggio accompaniment in the pianoforte; and a light, playful third theme, first played by the pianoforte to a *pizzicato* accompaniment in the strings. These three themes are worked out with great elaboration, and many contrasts of coloring and figural device. A long coda, *Un poco più presto*, brings the movement to a brilliant close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Eduard Marxsen, Brahms's teacher.

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SOME GLIMPSES OF MUSICAL HISTORY.

IV.

The Flemish and Italian Contrapuntal Schools.

What I have called the Age of Strict Single Counterpoint* covers a period of somewhat over two centuries, from the time when the old, tentative *Déchant*, or Discantus, had become so developed as to deserve the name of Counterpoint up to the establishment of the so-called Florentine Music Reform of the Seventeenth Century and the beginnings of Modern Music. This period, dating roughly from 1380 to 1600, was illustrated by several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

The first name of importance we meet with is that of Guillaume Dufay. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a young man, he went to Italy,—as nearly all the noted Flemish composers did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he re-

* I much prefer the term "Single Counterpoint" to the more current one, "Simple Counterpoint"; it is at once a more exact translation of the original Latin term, *Contrapunctus simplex*, and far better describes the sort of counterpoint in question, as opposed to "Double Counterpoint."

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turned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices, and not as an harmonic progression *per se.* There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note

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(or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned VINCENT FAUGUES (born in the Netherlands about 1415), ANTENIO BUSNOIS (born ? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477, FIRMIN CARON (born about 1420), and JOHANNES REGIS, otherwise known as JEAN DE ROY (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably JOHANNES OKEGHEM, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East-Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has been denied. In 1444 he threw up his position at Antwerp; in 1461 he was head of the Chapel of Charles VII of France. Louis XI made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works



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have been thrown somewhat into the shade by the more brilliant genius of his great pupil, JOSQUIN DESPRÉS, his would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

His great pupil, JOSQUIN DESPRÉS, was born at Condé, near Saint-Quentin, in the Hainault about 1450–55, and died there on August 27, 1521. His name, as recorded in his epitaph at Condé, was Jossé Després, — Josquin, or Jossekin, being a diminutive; he often signed his works in Latin, as Jodocus Pratensis, and in Italian, as Giusquino del Prato; but his name is found in many other forms, such as Deprés, de Prés, Depret, Deprez, Dupré, etc. He was first a choir-boy at the Cathedral at Saint-Quentin, and studied Counterpoint under Okeghem, probably at Tours. From 1471 to 1484 he was a member of the Pontifical Choir at Rome under Sixtus IV. He next passed some time (probably from 1484 to 1490) in Florence, highly esteemed by Lorenzo the Magnificent, after which it is probable that he lived for a while at the court of Ercole, Duke of Ferrara. It is known that he was, at one time, and, necessarily, after 1498, in the service of Louis XII, in Paris, where he lived on terms of great intimacy with the king. His last appointment was by Emperor Ferdinand I to the post of Provost of the Cathedral Chapter at Condé (not at Vienna, as has been stated), not earlier than 1515.

A. W. Ambros, the historian, has called Josquin the first composer of genius. There is, indeed, a depth of sentiment, almost of gentle pathos, in his music, for the like of which we may look in vain in the works of his predecessors, and is hardly surpassed by the greatest Italian masters of the sixteenth century. Ambros does not tire of extolling what he calls Josquin's "yearning glance (*den Josquin'schen Sehnsuchtsblick*)." The closing phrases of many of his movements are a pure ecstasy of divine love. Few com-

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posers have ever enjoyed so wide-spread a reputation during their lifetime as Josquin; he was as famous all over the musical world in his day as Wagner is in ours. Among his great contemporaries may be mentioned PIERRE DE LA RUE, born in Picardy, a pupil of Okeghem's, and high in favor with Margaret of Austria; ANTOINE BRUMEL, also a pupil of Okeghem's (born in the Netherlands about 1480, died about 1520); ALEXANDER AGRICOLA, still another pupil of Okeghem's (born in the Netherlands in 1460–70, died in Valladolid, Spain, in 1520–30), and, greatest of all, albeit so much younger as hardly to be called a contemporary, ORLANDO LASSO, who brought the Flemish School to its culmination. But here we must leave the Netherlands for a while, and turn toward Italy.

One of the most noted of the Netherlandish composers was ADRIAN WILLAERT, born at Bruges in 1490. He was in all probability a pupil of Josquin Després, though the testimony on this point is not quite unquestionable. At all events, we know that, when he went to Rome, he was not a little astonished to hear the Pontifical Choir sing a six-voice motet of his own, which had for some time been highly esteemed in the Eternal City as a fine composition by Josquin! His pleasure was, perhaps, not quite so keen, when he told the papal singers that he was the real composer, and saw the august choir immediately lay the work aside, in high dudgeon that they, the first singers of the world, had been wasting their voices and enthusiasm upon the work of "an obscure Netherlander," under the impression that it had come from the pen of the great Josquin. Willaert had the best of the laugh on his side, though, and did not long remain obscure. Andrea Gritti, Doge of Venice, recognized the young man's genius, and, when the leader of the Choir of St. Mark's died, sent to Rome for him in spite of all opposition to the unknown foreigner; on December 12, 1527, Willaert entered upon the duties of his new office. The choice was a good one, and the Vespers at St. Mark's soon became famous all over Italy. As a composer, Willaert was the legitimate successor of Josquin. He may

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be called the true Father of the Madrigal. Now he is principally famous as the founder of the great Venetian School, and teacher of ANDREA GABRIELI.

ANDREA GABRIELI was of a noble Venetian family, born in the Canareggio quarter of the city about 1510. He entered the Ducal Choir as a singer in 1536, and was raised to the position of organist at St. Mark's on the death of Willaert, his master, in 1566. He died in 1586. Of his many pupils two are especially famous: his nephew GIOVANNI GABRIELI, and HANS LEO HASSLER.

HASSLER was a German, born in Nuremberg in 1564; he came to Venice in 1584, and studied under the elder Gabrieli until the latter's death. He then returned home, and in 1601 went to Vienna. His fame as an organist was almost universal, and, as a composer, he ranked very high as one of the glories of the Venetian School. The Emperor Rudolf II conferred upon him a patent of nobility. In 1608 he entered the service of Christian II and Johann Georg, Elector of Saxony. He died of consumption at Frankfort-on-the-Main on June 5, 1612. But it is in his great fellow-pupil of old Andrea that we have the most shining light of the Venetian School.

GIOVANNI GABRIELI was born in Venice in 1557. In 1585 he was appointed organist at St. Mark's. He was one of the three greatest composers of his day, the other two being ORLANDO LASSO and PALESTRINA. But we must now go back a little.

While Andrea Gabrieli (the uncle) was intoxicating all Venice, the Pontifical Choir in Rome was rich in great composers. Their school and what may be called their musical pedigree are not so clearly to be traced as was the case with the great Venetians, who could prove (what was then called proving) their direct descent from Okeghem and Binchois. But one of the Romans, JACQUES ARCADELT, was born somewhere in the Netherlands about the beginning of the sixteenth century. Another was CRISTOFANO MORALES, a Spaniard, born in Seville, whose style was very like that



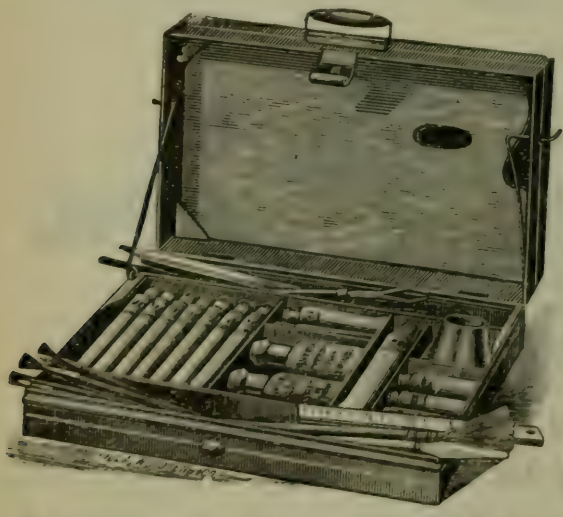
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of Arcadelt. Then there was the Frenchman, CLAUDE GOUDIMEL, who now claims our attention for more reasons than one. Goudimel was born at Vaison in the district of Avignon between 1500 and 1510. He came to Rome and entered the Pontifical Choir in the reign of Paul III. He was especially noted as a teacher, although, as a composer, he showed a fine sense for beauty. Ambros says: "Goudimel's works have a peculiar charm, a graceful loveliness, and a delicate, almost girlish grace, which is especially to be felt when we compare them with the vigorous, more masculine works of Morales or Arcadelt." He formed many pupils who added lustre to the Roman School. As one of these was so very great, so royally overtopped his contemporaries, I will mention only him: GIOVANNI PIERLUIGI DA PALESTRINA.

GIOVANNI PIERLUIGI was born at Palestrina — the old classic Praeneste, older than Rome or Alba Longa — a little town about sixteen miles South East of Rome: it can be seen from the top of the Palatine on a clear day. There is some doubt as to the date of his birth, but the latest researches point to the year 1514. His family name was Sante. His early childhood he passed as a little street ragamuffin, or gutter-sprite, in Rome, supported mainly by voluntary contributions from the charitably inclined. So runs one story. Another account has it that he was sent to Rome by his parents, to enter Claude Goudimel's Music School. At any rate, we know that he did study under the French master. Palestrina's life does not furnish the biographer with particularly exciting material. He was too hard and constant a worker to lead a life full of incident. His career as a musician began upon his graduating from Goudimel's school about 1544. He lived quietly in Rome during his whole lifetime, saw fifteen popes — from Leo X to Clement VIII — ascend the throne and pass away, and died at a very advanced age on February 2, 1594. His biographer Cicerchia says that he was very rich, owning three houses in the Lungana, giving his daughters handsome dowries, and investing largely in real estate. But this is far



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from probable. In the preface to his *Lamentationes*, dedicated to Sixtus V in 1588, he complains bitterly of his lifelong poverty, even of his want of the bare necessaries of existence. Sixtus V was not the man to swallow such a story, if it were not true, and Palestrina must have known the Pontiff's temper too well to try to bring down such a very wily bird with a long bow. It is too evident that, like many another great man of genius, he was miserably poor during the greater part of his life.

Palestrina's first official post was that of leader of the choir of the Vatican Basilica (now known as the St. Peter's Choir, not the Pontifical Choir of the Sixtine Chapel). His first published work was a book of masses, which appeared three years after his appointment, that is, in 1554. Julius III, to whom it was dedicated, was so pleased with it that he invited the composer to try and pass the rigid examination imposed upon candidates for the leadership of the Pontifical Choir; this he accordingly did in 1555, giving up his former post to Giovanni Animuccia. When Paul IV ascended the throne, his well-known furious reforms in Church matters gave Palestrina an unlooked-for blow: he, with two other musicians, was expelled from the Pontifical Choir because he was a married man. This happened on July 30, 1555, when he had been only three months in office. But, on October 1, he got the position of leader of the Choir of San Giovanni in Laterano. While holding this office, he wrote his famous *Improperie*, which so delighted Paul's successor, Pius IV, that he offered him the more gainful position of leader of the choir at Santa Maria Maggiore, which he accepted on March 1, 1561. This post he held for ten years, in which period of his life he performed that much extolled feat of "saving the Art of Music." The story of this remarkable exploit must be told in another chapter.

Palestrina can not truly be called a pioneer in any particular direction; he was greater than his contemporaries and predecessors, not so much by the originality of his genius as by his uniting in himself the finest qualities of all of them. There is one side of Palestrina's genius which we find quite equalled by Orlando Lasso; another in which Giovanni Gabrieli was indisputably his peer. It was in his many-sided perfection that he sur-

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passed them both. Still it is probable that the greater spiritual depth and intellectual vigor lay with Palestrina.

Of these three mighty composers of the last great period of the Epoch of Strict Single Counterpoint, Orlando Lasso, Giovanni Gabrieli, and Palestrina, it may be said that Gabrieli, the Venetian, was somewhat the inferior of his rivals in point of purely technical skill; he was not quite so easily expert a contrapuntist. But his gorgeous brilliancy of style, the warm Venetian glow of his coloring,—for the Venetians ran to color in Music as well as in Painting,—his admirable sense for Beauty, and his peculiar power of charming, amply repay for his now and then shirking a severe technical contrapuntal task, and cutting his way through it in the Gordian fashion. Orlando Lasso was more of a contrapuntist, and, if his sense of beauty may have been less striking than Gabrieli's, his easy command over his material and the grand vigor of his style make him fully Gabrieli's equal. Palestrina was all in all!

Orlando Lasso was born at Mons, in the Hainault, in 1520, one year before Josquin Deprés's death. His real name was Roland Delattre, but we find it variously given, as Roland de Lattre, Orland de Lassus, Roland

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Lassus, Orlandus Lassus, Orlando di Lasso, &c. In his boyhood he was choir-boy at the church of Saint-Nicolas at Mons, and is said to have been kidnapped three times on account of the beauty of his voice. At the age of twelve, he accompanied Ferdinand de Gonzaga, Viceroy of Sicily, to Milan and thence to Sicily. In 1541 he went to Rome and, after passing six months in the palace of the Cardinal-Archbishop of Florence, who was then staying in Rome, obtained the important position of leader of the choir of the basilica of San Giovanni in Laterano, although he was only twenty-one. He held this office up to 1548. He next travelled through many parts of Europe, finally settling in Munich, where he took the leadership of the then famous choir of Albert V of Bavaria. It has been reported that, while he was in Paris, Charles IX ordered him to write the celebrated *Seven Psalms of Penance*, which were to serve as a balm to the royal soul, then overmuch troubled by the spectre of the St. Bartholomew Massacre. The only trouble about this story is that these very Psalms are to be found carefully written out, in the Munich Library, in volumes bearing unquestionably authentic dates of from 1565 to 1570; and the St. Bartholomew Massacre occurred in 1572.

Ever since his first visit to Italy, Orlando Lasso moved in the highest society. He married Regina Weckinger, a maid of honor at the ducal court of Brabant, and was himself raised to the order of Nobility. He was the most voluminous composer on record, the number of his works being quoted at two thousand. No wonder this constant strain upon his brain, added to the daily performance of his official duties, at last told upon his nervous system. In the last few years of his life he fell into a profound melancholy; the machine was worked out, and on June 15, 1594, he died — four months after Palestrina in Rome. He was the last and greatest of the Netherlandish composers. Through him all the science and refinements of Flemish Music were introduced into Germany.

Édouard-Victor-Antoine Lalo was born at Lille (Département du Nord, France) on January 27, 1823. He first studied the violin at the Conservatoire of his native town under one Baumann. He went to Paris about 1858, where he played viola in the Armingaud-Jacquard Quartet, and

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began to devote himself assiduously to composition. In 1867 he entered the *concours* opened at the Théâtre-Lyrique with an opera, *Fiesque*, which was awarded the third place by the judges; the score has since been published, and parts of the work were given at the Concert National in 1873. The ballet-music from this opera was given with great success, under the title *Divertissement*, at Pasdeloup's Concert Populaire on December 8, 1872. Lalo's next composition was a violin concerto in F major, which was played by Pablo de Sarasate at the Concert National on January 18, 1874. This was followed by his *Symphonie Espagnole* for violin and orchestra, also played by Sarasate at the Concert Populaire on February 7, 1875; this work was given at the Crystal Palace in Sydenham, England, on March 30, 1878; and played by Mr. C. M. Loeffler at the Boston Symphony Concerts on November 12, 1887. These two marked successes firmly established Lalo's reputation as a composer. He next produced an *Allegro Symphonique*, the overture to his opera, *le Roi d' Ys*, a concerto for violoncello (played by Adolf Fischer), and a Scherzo for orchestra, all of which were brought out in Paris. A Serenade and a *Fantaisie Norvégienne*, for violin and orchestra, were first played in Berlin. A *Concerto Russe* (played by Martin Marsick) is also to be mentioned. A grand ballet, *Namouna*, was brought out at the Académie Nationale de Musique on March 6, 1882; but, although of a much higher character, especially in the matter of instrumentation, than most ballets, it somehow failed to catch the public taste, and was given only fifteen times. But it was afterwards transferred to the concert-room as an orchestral suite in five movements, and achieved a lasting success. After some more successes of minor importance at the Concert Moderne, Lalo took up the sketch of his opera, *le Roi d' Ys*, and scored it; he also wrote a symphony in G minor, which was brought out by Lamoureux on February 13, 1887, and had at least a *succès d'estime*. *Le Roi d' Ys* was at last successfully brought out at the Opéra-Comique on May 7, 1888. Besides these works Lalo has written a good deal of



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chamber-music and over twenty songs. Lalo stands in the front rank of contemporary French composers; he has been an ardent student of Beethoven, Schubert, and Schumann, and owes somewhat more to his study of these masters than to a native academic musical education. He was made chevalier of the Legion of Honor in July, 1880.

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The first movement, Prelude: *Andante* in G major (4-4 time), is a simply developed "tone-picture," on very much the same scheme as the famous rainbow-scene in Wagner's *Rheingold.* Against sustained D's in the violins (in *tremolo* and double-*pianissimo*), the horn and wooden wind instruments call to and answer one another on a syncopated march-rhythm, which soon develops into a melodic phrase. Then follows the "picture." The muted violins and violas, divided into six parts, play rapid little interlocking triplet arpeggj in thirty-second-notes, thus producing a wavering mass of string tone on the full chord of G major, which harmony is at first sustained, as a background of different tone-color, by the flutes and clarinets. Soon the harps add their soft tinkling to this mass of sensuous tone, as the 'celli develop a slow, undulating theme, rising and falling beneath it. After a while the 'celli are reinforced by the bassoons, and then by the double-basses, the clarinets, oboe, and flutes coming in successively with graceful ascending arpeggio figures. The development proceeds in a very gradual *crescendo*, the flutes, oboes, and clarinets soon coming in with *staccato* triplets in sixteenth-notes, making a still richer background of color, while the bassoons and basses continue to unfold their billowing theme in the depths of the orchestra. They are again reinforced by the horns, then by the ophicleide, as the *crescendo* goes on from *forte* to *fortissimo*, then by the trombones, as *fortissimo* swells to double-*fortissimo*.

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changes only at long intervals. Now the trumpets and cornets enter with a new theme, to which the horns furnish the harmony. Here Lalo has had recourse to a peculiar device: the four trumpets and cornets play the melody in unison, and play *piano;* the four horns, in three parts on the harmony, play *fortissimo;* it is thus that Lalo establishes the dynamic balance between the brilliant-toned trumpets and cornets, and the mellower horns. This phrase is briefly developed, tossed about in full harmony from one group of wind instruments to another, over close *tremolos* in the strings (now without mutes). Then the flute and clarinet, and afterwards the strings, unfold a sensuous 12-8 theme, the orchestration growing fuller and fuller, until the divided violins and violas again take to their interlocking arpeggj, now in *fortissimo* and without mutes, the harmony being reinforced in repeated eighth-note triplets by the horns and harps, while the flutes, oboes, clarinets, trumpets, cornets, trombones, and ophicleide play the majestic brass-theme in full harmony over a billowing bass in the bassoons and basses. This last return of the theme closes the movement. The whole is little more than a series of effects of coloring; and I have accordingly analyzed it as such. For formal analysis the movement offers little opportunity.

The second movement, Serenade: *Allegro* in D minor (3-16 time), might well be called a scherzo, from its triplet rhythm and light, nimble, tricksy character. It is based on the alternate development of two themes, and is exceedingly simple and concise in treatment. The strings play *pizzicato* almost throughout, thus forming, together with the harps, what Berlioz once called "an enormous guitar."

The third movement, Theme with Variations: *Andante* in E major (3-4 time), opens with some brilliant preluding in various parts of the orchestra, presenting some very vivid contrasts in tone-color. Then the muted violins and violas give out the expressive theme in two-part harmony over a *pizzicato* bass, the wood-wind and harps coming in at intervals with soft chords. This theme is sixteen measures long. The variations that follow are of various character, some being more or less elaborate figurations of the melody, while others are more contrapuntally treated. But they all present

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brilliant and striking contrasts in tone-color and rhythmic device. The closing variation is a sort of *fortissimo* march for the full band.

The fourth movement is in two sections. The first of these, Market-Day Shows: *Allegro vivace* in G minor, then in E-flat major and C minor (3-8 and 2-4 time), is a series of striking tone-pictures of the bustling, gay scenes at fair-time. After a sonorous introduction on all the brass and instruments of percussion in a curious play of rhythms on the cord of B-flat major, with the 5th alternately perfect and augmented, comes a lively dance-measure in a lightly-tripping rhythm, the tune being played *fortissimo* by various combinations of wooden wind instruments, and the *staccato* accompaniment *piano* and *pianissimo* by the remaining wood-wind and strings *pizzicati*. This is followed by a gay, rather "*canaille*" tune on the trumpet, trombones, and ophicleide, against which the oboes, clarinets, bassoons, and horns in full harmony, and all the strings (except double-basses) in unison, soon pit a more distinguished melodious counter-theme. This passage in D major is next followed by a *fortissimo* return of the initial dance-theme in G minor in the wood-wind and horns, over a *pizzicato* bass,

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with persistent *pianissimo* taps on the snare-drum. Then comes a movement, *Plus lent* in E-flat major (2-8 time), in which a sensuous melody is developed, at first by the violins, reinforced by some wooden wind instrument, against a triplet accompaniment in the other strings and sustained harmonies in the horns, then by all the strings (except double-basses) in unison with the flutes and clarinets, the triplet accompaniment now coming in the oboes, bassoons, and horns, and the sustained chords in the trombones. As this at last dies away, some soft, transitional harmonies in the strings lead to a dainty dance-tune, *Allegretto quasi Andantino* in C minor (2-4 time), on the flute accompanied in *pizzicato* by the strings. This leads over to the next section of the movement, with which it is enchained.

The second section, Market-Day Festival: *Presto* in E-flat major (3-8 time), is a brilliant sort of scherzo. It consists entirely of the continuous development of a bright, nimble, and more and more rabid dance-theme, interspersed with loud hunting-calls. Here is probably an allusion to one of the customs in French small towns and villages, the village quartet of hunting-horns forming an important item in the musical diversions on fête-days.* The movement is exceedingly brilliant, and perfectly free in form.

This suite is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 2 trumpets, 2 cornets-à-pistons, 4 horns, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, triangle, snare-drum, cymbals, bass-drum, 2 harps, and the usual strings. The first movement is dedicated to L. P. de Fourcaud; the second to P. de Sarasate; the third to C. Saint-Saëns; the fourth to Hans von Bülow.

*One characteristic item in the playing of these village hunting-horn quartets M. Lalo has mercifully spared us: this is the constant, ear-scorching recurrence of that indeterminate note on the plain hunting-horn (11th harmonic of the fundamental), which is neither F-sharp nor F-natural.

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Tschaikowsky	Overture, "1812"
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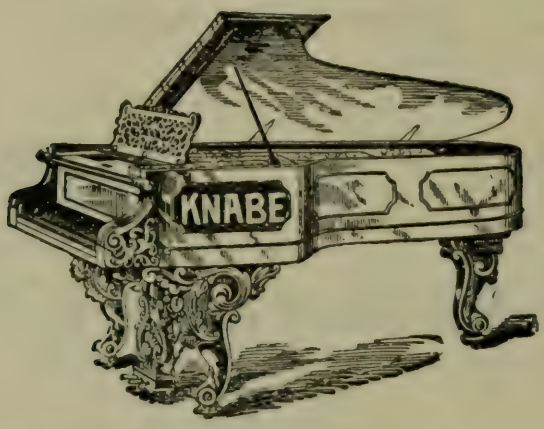
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PROGRAMME.

Peter Tschaikowsky — Symphony No. 6, in B minor, "Pathétique," Op. 74

(First Time at these Concerts.)

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Johannes Brahms — Concerto for Pianoforte No. 2, in B-flat major

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegro grazioso.

Edouard Lalo — Suite, "Namouna"

(First Time at these Concerts.)

I.	Prelude: Andante (G major)	4-4
II.	Serenade: Allegro (D minor)	3-16
III.	Theme with Variations: Andante (E major)	3-4
IV.	a. Market-Day Shows: Allegro vivace (G minor)	3-8
	b. Market-Day Festival: Presto (E-flat major)	3-8

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PETER ILYITCH TSCHAIKOWSKY was born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840, and died at St. Petersburg on Nov. 5, 1893. He at first studied law and entered the government service; but at the age of twenty-two he took up the study of music at the St. Petersburg Conservatory, which had just been founded by Anton Rubinstein. His progress was extraordinarily rapid, for in 1865 (three years later) he was appointed professor of harmony at the Conservatory in Moscow, which position he continued to hold until 1878, when he resigned. After that he devoted himself almost wholly to composition, living alternately in St. Petersburg, in Italy, Switzerland, etc. He, together with Nicolai Rubinstein, was very active during the greater part of his life in furthering the cause of musical education in Russia. In 1890–91 he went to Paris, appearing with great success as conductor of his own works; in 1888–89 he made a similar trip to England. Tschaikowsky is generally regarded as standing at the head of the modern Russian school. To be sure he was never a Slavic extremist in music, like Rimski-Korsakoff and some others, but he was decidedly more of a true Russian, musically speaking, than Anton Rubinstein. He was a man of wide culture, and especially versed in the history and technics of his own art.

SYMPHONY NO. 6, IN B MINOR, "*Pathétique*," OPUS 74.

PETER TSCHAIKOWSKY.

This, the composer's last, symphony, published not long before his death, is dedicated to W. Davidow (not Charles Davidoff, the noted 'cellist). The work departs in some ways from the traditional symphonic form, especially in that its slow movement comes last, as a mournful finale, instead of in the middle.

The first movement opens with a short slow introduction, *Adagio* in B minor (4-4 time), in which a slow version of one of the figures of the first

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theme of the main body of the movement is given out by the bassoon in its lower register against sombre harmonies in the lower strings. The main body of the movement, *Allegro non troppo* in B minor (4-4 time), soon follows.

It begins with an assertion of the strenuous, sighing first theme in four-part harmony, first by the violas and 'celli (both *divisi*), then by the flutes and clarinets. Here we have at once an example of the composer's fondness for sharp color contrasts: nothing could be more strongly marked than the contrast between the first phrases, played in the warm, sombre tones of the violas and 'celli, and the immediate repetition of the same in the cold, clear white of the flutes and clarinets. The theme is then briefly developed by the strings, debouching into a strongly marked first subsidiary, given out in *pianissimo* by the strings, and developed in double counterpoint by them and the wood-wind; the sharp contrast between the lightly skipping upper and middle parts and the smoothly flowing bass of this theme, as it is first given out, makes its subsequent development in double counterpoint particularly clear and effective. Then follows some long passage-work, partaking almost of the character of working-out, on figures taken from the first theme, a new phrase in the horns assuming considerable prominence; the whole passage is a gradual climax, with fuller and fuller orchestra, certain reappearances of the sighing initial figure of the first theme.

As the passage dies away in low, solemn harmonies in the trombones and tuba, over a restless figure in the 'celli, in D major (relative major of the principal key), a rather Weberish phrase in the 'celli alone leads over to the second theme. Here the tempo changes to *Andante* and the melodious second theme is sung "*teneramente, molto cantabile, con espansione,*" in octaves by the first violins and 'celli *con sordini*, against sustained, softly swelled and diminished harmonies in the horns and lower wood-wind. This theme is immediately followed by a second subsidiary, still in D

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major, *Moderato mosso*, consisting in a graceful rising and falling phrase, given out alternately by the flute and bassoon over a strongly rhythmic accompaniment in the strings. This subsidiary theme is developed at considerable length, and at last makes way for a strenuous return of the *andante* second theme, now sung in the double octave by all the violins and violas (without mutes) against an accompaniment in repeated triplets in the other strings, the wood-wind, and horns. Toward the end of the development of this melody an augmentation of one of the figures in the first theme becomes more and more prominent, and almost assumes the character of a conclusion-theme. The first part of the movement ends with a recitative-like repetition of parts of the second theme by the clarinet, over rich, subdued cords in the strings, and a roll on the kettle-drums.

The remainder of the movement is entirely free in form, and might be called one long free fantasia. To be sure, something like a regular third part is hinted at; after a most elaborate working-out of almost all the thematic material of the movement, the first theme returns at last, but not in the tonic, B minor; it comes in the violins, against syncopated triplets in the horns, in a somewhat altered shape in B-flat minor; but its whole subsequent development differs entirely from that in the first part of the movement, and we find that the whole business is nothing but a continuation of the free fantasia. Another hint at symphonic form is the later return of the second theme in the tonic, B major, played by the violins and some of the wood-wind against running counterpoint in the middle parts; but here, too, the development is new, and leads to a *diminuendo* Coda, in which the movement seems gradually to expire. The whole movement is exceedingly elaborate, even for so habitually elaborate a writer as Tschaikowsky; in the free fantasia certain hitherto inconspicuous figures in one or another of the themes are so developed as to assume a new thematic importance. The movement may be described as beginning purely symphonically, and gradually departing more and more from the symphonic character to enter upon the region of the purely dramatic.

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The second movement, *Allegro con grazia* in D major (5-4 time), is approximately in the form of a Scherzo with Trio; yet it has less of the scherzo character than the next following one, and, were it not for its lively tempo, might almost be called a Romanza. Tschaikowsky has here treated the unusual and rather cross-grained rhythm of five beats to the measure with great naturalness and even grace. The principal theme of the movement is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and horns. This melody is then developed at great length by various orchestral combinations and quaint accompanying figures. Then comes a more mournful second theme, also in D major and in 5-4 time, which is developed in its turn, until the first theme returns, and brings the movement to a close.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), begins with an exceedingly lively theme in *staccato* triplets, which is tossed about for a while between the strings and the wood-wind; then, as it passes definitely to the strings, some of the wind instruments bring in a counter-figure against it, in a different rhythm. This counter-figure soon develops into an actual counter-theme in 4-4 time, which is developed simultaneously with the original theme in 12-8 time. It is like hearing a march and a tarantella together. The whole movement is taken up with the elaborate and extended working-out of these two themes, first one and then the other gaining the upper hand, until at last the march carries the day, and is worked up to a resounding Coda by the full orchestra. The movement adheres to no very definite scheme of cyclical form, although certain sufficiently well-marked periods do keep returning in it; but it is, upon the whole, a piece of perfectly free and exceedingly elaborate development.

The fourth movement, Finale, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony. It is in no regular form. It is a sort of solemn and at moments impassioned threnody on two contrasted themes, worked up with great dramatic power, rising at times to the fullest strength of the orchestra, and at last dying away in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third being interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 3 kettle-drums, and the usual strings, a tam-tam (*ad libitum*) being added in the last movement.

Concerto for Pianoforte, No. 2, in B-flat major, Opus 83.

Johannes Brahms.

The first movement, *Allegro non troppo* in B-flat major (4-4 time), opens, without slow introduction, with some preluding hints at the first theme. The horn first gives out one phrase alone, and is immediately answered by

the pianoforte in full harmony; another phrase of the horn is answered in the same way by the solo instrument, and then the wood-wind, reinforced later by the strings, completes the period. Then follows some cadenza-like passage-work on the pianoforte alone, leading up to a short *tutti ritornello* of the orchestra, in which the first theme, the second theme (in the dominant, F major), a more nervous subsidiary, and the conclusion-theme are very concisely exposed. Here Brahms has reduced the orchestral *ritornello* to its most laconic proportions: instead of making it comprise the fully developed first part of the movement,— to be repeated according to concerto tradition by the solo instrument,— he has reduced it to the simplest and most concise exposition of the thematic material to be developed in the movement. It will be remembered that, in the traditional form of the concerto, the orchestral *ritornello* comprised the whole of the first part of the movement, up to the "repeat"; then the solo instrument came in, and the repetition of the first part was carried out by it and the orchestra together — generally with considerable variation in the matter of ornamental figural detail. But in this concerto of Brahms's we do not get the full development of the first part of the movement until after the entrance of the pianoforte; as I have said, the *ritornello* gives but the barest exposition of the thematic material, the development comes with the "repeat." And the development is here very full and extended, the successive apparitions of the several themes being interspersed with long stretches of elaborate passage-work; the conclusion-theme appears in the orchestral *tutti*,— ushered in by a deceptive cadence to D-flat major, instead of by the authentic cadence to F major (dominant of the principal key) which one is led to expect,— which *tutti* at once forms the concluding period of the first part of the movement and leads over to the free fantasia.

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movement begins much as the movement itself did; but after a few measures the development falls into the lines laid out in the "repeat" of the first part, and adheres to them pretty closely, allowance being made for the usual changes of key. The coda begins where the conclusion-theme came in as an orchestral *tutti* at the end of the first part; only it is now the first theme that comes in, not the conclusion-theme. This coda is rather in the shape of *decrescendo* passage-work, embroidered with flowing arpeggj in the pianoforte, than in that of a gradual climax. A few measures of sudden *fortissimo* end the movement.

The second movement, *Allegro appassionato* in D minor (3-4 time), is in the form of a scherzo, a middle passage in D major forming the trio. Form and development are quite regular, according to traditional models; only the development is unusually extended.

The third movement, *Andante* in B-flat major (6-4 time), opens with the exposition and extended development of the profoundly expressive principal theme by the orchestra; the melody is at first sung by a solo 'cello, accompanied by the other strings, and then passes into the first violins and bassoon in octaves, to a similar accompaniment. This melody is in so curiously syncopated a rhythm that the ear is constantly in doubt whether it is really in 6-4 or 3-2 time. The pianoforte comes in after the closing cadence with some free preluding passages that remind one a little of the first entrance of the solo instrument in the slow movement of Beethoven's E-flat major concerto. Then the orchestra takes up the principal theme again, and carries it through once more against now brilliant and energetic, now placid and reposeful figuration in the pianoforte, at first in B-flat major, then in B-flat minor. A brief transitional period in B major leads to the final return of the theme — at first in B major, but soon falling back into the tonic B-flat major. It is now developed as a coda by the orchestra against trills and arpeggj in the pianoforte.

The fourth movement, *Allegretto grazioso* in B-flat major (2-4 time), is in



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a free rondo form. There are three contrasted themes: a bright, sprightly first theme, given out by the pianoforte, and extendedly developed by it and the orchestra; a more *cantabile* second theme in 3rds and 6ths, evidently Hungarian in character, given out in alternation by the strings and wood-wind to a double-shuffle arpeggio accompaniment in the pianoforte; and a light, playful third theme, first played by the pianoforte to a *pizzicato* accompaniment in the strings. These three themes are worked out with great elaboration, and many contrasts of coloring and figural device. A long coda, *Un poco più presto*, brings the movement to a brilliant close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Eduard Marxsen, Brahms's teacher.

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several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

The first name of importance we meet with is that of GUILLAUME DUFAY. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a young man, he went to Italy,—as nearly all the noted Flemish composers did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he returned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the

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purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices, and not as an harmonic progression *per se.* There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note (or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned Vincent Faugues (born in the Netherlands about 1415), Antenio Busnois (born ? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477, Firmin Caron (born about 1420), and Johannes Regis, otherwise known as Jean de Roy (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably Johannes Okeghem, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East

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Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has been denied. In 1444 he threw up his position at Antwerp; in 1461 he was head of the Chapel of Charles VII of France. Louis XI made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works have been thrown somewhat into the shade by the more brilliant genius of his great pupil, JOSQUIN DESPRÉS, his would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

ÉDOUARD-VICTOR-ANTOINE LALO was born at Lille (Département du Nord, France) on January 27, 1823. He first studied the violin at the Conservatoire of his native town under one Baumann. He went to Paris about 1858, where he played viola in the Armingaud-Jacquard Quartet, and began to devote himself assiduously to composition. In 1867 he entered

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the *concours* opened at the Théâtre-Lyrique with an opera, *Fiesque*, which was awarded the third place by the judges; the score has since been published, and parts of the work were given at the Concert National in 1873. The ballet-music from this opera was given with great success, under the title *Divertissement*, at Pasdeloup's Concert Populaire on December 8, 1872. Lalo's next composition was a violin concerto in F major, which was played by Pablo de Sarasate at the Concert National on January 18, 1874. This was followed by his *Symphonie Espagnole* for violin and orchestra, also played by Sarasate at the Concert Populaire on February 7, 1875; this work was given at the Crystal Palace in Sydenham, England, on March 30, 1878; and played by Mr. C. M. Loeffler at the Boston Symphony Concerts on November 12, 1887. These two marked successes firmly established Lalo's reputation as a composer. He next produced an *Allegro Symphonique*, the overture to his opera, *le Roi d'Ys*, a concerto for violoncello (played by Adolf Fischer), and a Scherzo for orchestra, all of which were brought out in Paris. A Serenade and a *Fantaisie Norvégienne*, for violin and orchestra, were first played in Berlin. A *Concerto Russe* (played by Martin Marsick) is also to be mentioned. A grand ballet, *Namouna*, was brought out at the Académie Nationale de Musique on March 6, 1882; but, although of a much higher character, especially in the matter of instrumentation, than most ballets, it somehow failed to catch the public taste,

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and was given only fifteen times. But it was afterwards transferred to the concert-room as an orchestral suite in five movements, and achieved a lasting success. After some more successes of minor importance at the Concert Moderne, Lalo took up the sketch of his opera, *le Roi d' Ys*, and scored it; he also wrote a symphony in G minor, which was brought out by Lamoureux on February 13, 1887, and had at least a *succès d'estime*. *Le Roi d' Ys* was at last successfully brought out at the Opéra-Comique on May 7, 1888. Besides these works Lalo has written a good deal of chamber-music and over twenty songs. Lalo stands in the front rank of contemporary French composers; he has been an ardent student of Beethoven, Schubert, and Schumann, and owes somewhat more to his study of these masters than to a native academic musical education. He was made chevalier of the Legion of Honor in July, 1880.

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The first movement, Prelude: *Andante* in G major (4-4 time), is a simply developed "tone-picture," on very much the same scheme as the famous rainbow-scene in Wagner's *Rheingold*. Against sustained D's in the violins (in *tremolo* and double-*pianissimo*), the horn and wooden wind instruments call to and answer one another on a syncopated march-rhythm, which soon develops into a melodic phrase. Then follows the "picture." The muted violins and violas, divided into six parts, play rapid little interlocking triplet arpeggj in thirty-second-notes, thus producing a wavering mass of string tone on the full chord of G major, which harmony is at first sustained, as a background of different tone-color, by the flutes and clarinets. Soon the harps add their soft tinkling to this mass of sensuous tone, as the 'celli develop a slow, undulating theme, rising and falling beneath it. After a while the 'celli are reinforced by the bassoons, and then by the double-basses, the clarinets, oboe, and flutes coming in successively

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with graceful ascending arpeggio figures. The development proceeds in a very gradual *crescendo*, the flutes, oboes, and clarinets soon coming in with *staccato* triplets in sixteenth-notes, making a still richer background of color, while the bassoons and basses continue to unfold their billowing theme in the depths of the orchestra. They are again reinforced by the horns, then by the ophicleide, as the *crescendo* goes on from *forte* to *fortissimo*, then by the trombones, as *fortissimo* swells to double-*fortissimo*.

Throughout this whole passage (twenty-six measures) the harmony changes only at long intervals. Now the trumpets and cornets enter with a new theme, to which the horns furnish the harmony. Here Lalo has had recourse to a peculiar device: the four trumpets and cornets play the melody in unison, and play *piano;* the four horns, in three parts on the harmony, play *fortissimo;* it is thus that Lalo establishes the dynamic balance between the brilliant-toned trumpets and cornets, and the mellower horns. This phrase is briefly developed, tossed about in full harmony

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from one group of wind instruments to another, over close *tremolos* in the strings (now without mutes). Then the flute and clarinet, and afterwards the strings, unfold a sensuous 12-8 theme, the orchestration growing fuller and fuller, until the divided violins and violas again take to their interlocking arpeggj, now in *fortissimo* and without mutes, the harmony being reinforced in repeated eighth-note triplets by the horns and harps, while the flutes, oboes, clarinets, trumpets, cornets, trombones, and ophicleide play the majestic brass-theme in full harmony over a billowing bass in the bassoons and basses. This last return of the theme closes the movement. The whole is little more than a series of effects of coloring; and I have accordingly analyzed it as such. For formal analysis the movement offers little opportunity.

The second movement, Serenade: *Allegro* in D minor (3-16 time), might well be called a scherzo, from its triplet rhythm and light, nimble, tricksy character. It is based on the alternate development of two themes, and is exceedingly simple and concise in treatment. The strings play *pizzicato* almost throughout, thus forming, together with the harps, what Berlioz once called "an enormous guitar."

The third movement, Theme with Variations: *Andante* in E major (3-4 time), opens with some brilliant preluding in various parts of the orchestra, presenting some very vivid contrasts in tone-color. Then the muted violins and violas give out the expressive theme in two-part harmony over a *pizzicato* bass, the wood-wind and harps coming in at intervals with soft chords. This theme is sixteen measures long. The variations that follow are of various character, some being more or less elaborate figurations of the melody, while others are more contrapuntally treated. But they all present brilliant and striking contrasts in tone-color and rhythmic device. The closing variation is a sort of *fortissimo* march for the full band.

The fourth movement is in two sections. The first of these, Market-Day Shows: *Allegro vivace* in G minor, then in E-flat major and C minor (3-8 and 2-4 time), is a series of striking tone-pictures of the bustling, gay scenes at fair-time. After a sonorous introduction on all the brass and instruments of percussion in a curious play of rhythms on the chord of B-flat major, with the 5th alternately perfect and augmented, comes a lively dance-measure in a lightly-tripping rhythm, the tune being played *fortissimo* by various combinations of wooden wind instruments, and the *staccato* accompaniment *piano* and *pianissimo* by the remaining wood-wind and strings *pizzicati*. This is followed by a gay, rather "*canaille*" tune on the trumpet, trombones, and ophicleide, against which the oboes, clarinets, bassoons, and horns in full harmony, and all the strings (except double-basses) in unison, soon pit a more distinguished melodious counter-theme. This passage in D major is next followed by a *fortissimo* return of the initial dance-theme in G minor in the wood-wind and horns, over a *pizzicato* bass, with persistent *pianissimo* taps on the snare-drum. Then comes a movement, *Plus lent* in E-flat major (2-8 time), in which a sensuous melody is developed, at first by the violins, reinforced by some wooden wind instru-

ment, against a triplet accompaniment in the other strings and sustained harmonies in the horns, then by all the strings (except double-basses) in unison with the flutes and clarinets, the triplet accompaniment now coming in the oboes, bassoons, and horns, and the sustained chords in the trombones. As this at last dies away, some soft, transitional harmonies in the strings lead to a dainty dance-tune, *Allegretto quasi Andantino* in C minor (2-4 time), on the flute accompanied in *pizzicato* by the strings. This leads over to the next section of the movement, with which it is enchained.

The second section, Market-Day Festival: *Presto* in E-flat major (3-8 time), is a brilliant sort of scherzo. It consists entirely of the continuous development of a bright, nimble, and more and more rabid dance-theme, interspersed with loud hunting-calls. Here is probably an allusion to one of the customs in French small towns and villages, the village quartet of hunting-horns forming an important item in the musical diversions on fête-days.* The movement is exceedingly brilliant, and perfectly free in form.

This suite is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 2 trumpets, 2 cornets-à-pistons, 4 horns, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, triangle, snare-drum, cymbals, bass-drum, 2 harps, and the usual strings. The first movement is dedicated to L. P. de Fourcaud; the second to P. de Sarasate; the third to C. Saint-Saëns; the fourth to Hans von Bülow.

*One characteristic item in the playing of these village hunting-horn quartets M. Lalo has mercifully spared us: this is the constant, ear-scorching recurrence of that indeterminate note on the plain hunting-horn (11th harmonic of the fundamental), which is neither F-sharp nor F-natural.

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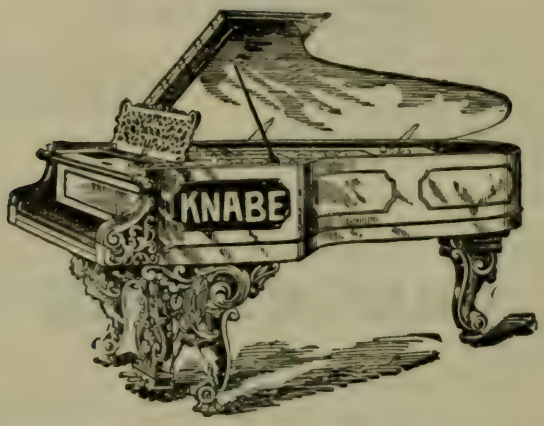
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I. Allegro con brio (E-flat major) - - - - 3-4
II. Marcia funebre: Adagio assai (C minor) - - 2-4
III. Scherzo: Allegro vivace (E-flat major) - - 3-4
Trio (E-flat major) - - - - - - 3-4
IV. Finale: Allegro molto (E-flat major) - - 2-4

Johannes Brahms – – Concerto for pianoforte No. 2, in B-flat major

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegro grazioso.

Hector Berlioz – – – – a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs
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This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic Symphony, composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation at Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first performed in private, at Prince von Lobkowitz's house in Vienna, in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, when it was conducted by Beethoven himself. On this occasion Beethoven played the joke upon critics and public of having it set down on the programme as "*Sinfonie in Dis-dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time) opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.*

This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows,

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme—the phrase which recurs most frequently in the development of the movement—are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their *tremolo* on A-flat and B-flat; we thus have

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two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, an actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make, in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases

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given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first or second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien'*," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet *Die*

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Geschöpfe des Prométheus, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante* and the wood-

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wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique, piece of considerateness on Beethoven's part!

CONCERTO FOR PIANOFORTE, NO. 2, IN B-FLAT MAJOR, OPUS 83.

JOHANNES BRAHMS.

The first movement, *Allegro non troppo* in B-flat major (4-4 time), opens, without slow introduction, with some preluding hints at the first theme. The horn first gives out one phrase alone, and is immediately answered by the pianoforte in full harmony; another phrase of the horn is answered in the same way by the solo instrument, and then the wood-wind, reinforced later by the strings, completes the period. Then follows some cadenza-like passage-work on the pianoforte alone, leading up to a short *tutti ritornello* of the orchestra, in which the first theme, the second theme (in the dominant, F major), a more nervous subsidiary, and the conclusion-theme are very concisely exposed. Here Brahms has reduced the orchestral *ritornello* to its most laconic proportions: instead of making it comprise the fully developed first part of the movement,—to be repeated according to concerto tradition by the solo instrument,—he has reduced it to the simplest and most concise exposition of the thematic material to be developed in the movement. It will be remembered that, in the traditional form of

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the concerto, the orchestral *ritornello* comprised the whole of the first part of the movement, up to the "repeat"; then the solo instrument came in, and the repetition of the first part was carried out by it and the orchestra together — generally with considerable variation in the matter of ornamental figural detail. But in this concerto of Brahms's we do not get the full development of the first part of the movement until after the entrance of the pianoforte; as I have said, the *ritornello* gives but the barest exposition of the thematic material, the development comes with the "repeat." And the development is here very full and extended, the successive apparitions of the several themes being interspersed with long stretches of elaborate passage-work; the conclusion-theme appears in the orchestral *tutti*,— ushered in by a deceptive cadence to D-flat major, instead of by the authentic cadence to F major (dominant of the principal key) which one is led to expect,— which *tutti* at once forms the concluding period of the first part of the movement and leads over to the free fantasia.

The free fantasia is long and elaborate, ending *pianissimo* with some beautiful arpeggio effects in the solo instrument, and leading over directly to the re-entrance of the first theme in the tonic. The third part of the movement begins much as the movement itself did; but after a few measures the development falls into the lines laid out in the "repeat" of the first part, and adheres to them pretty closely, allowance being made for the usual changes of key. The coda begins where the conclusion-theme came in as an orchestral *tutti* at the end of the first part; only it is now the first theme that comes in, not the conclusion-theme. This coda is rather in the shape of *decrescendo* passage-work, embroidered with flowing arpeggj in the pianoforte, than in that of a gradual climax. A few measures of sudden *fortissimo* end the movement.

The second movement, *Allegro appassionato* in D minor (3-4 time), is in the form of a scherzo, a middle passage in D major forming the trio. Form and development are quite regular, according to traditional models; only the development is unusually extended.

The third movement, *Andante* in B-flat major (6-4 time), opens with the exposition and extended development of the profoundly expressive principal theme by the orchestra; the melody is at first sung by a solo 'cello,

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accompanied by the other strings, and then passes into the first violins and bassoon in octaves, to a similar accompaniment. This melody is in so curiously syncopated a rhythm that the ear is constantly in doubt whether it is really in 6-4 or 3-2 time. The pianoforte comes in after the closing cadence with some free preluding passages that remind one a little of the first entrance of the solo instrument in the slow movement of Beethoven's E-flat major concerto. Then the orchestra takes up the principal theme again, and carries it through once more against now brilliant and energetic, now placid and reposeful figuration in the pianoforte, at first in B-flat major, then in B-flat minor. A brief transitional period in B major leads to the final return of the theme — at first in B major, but soon falling back into the tonic B-flat major. It is now developed as a coda by the orchestra against trills and arpeggj in the pianoforte.

The fourth movement, *Allegretto grazioso* in B-flat major (2-4 time), is in a free rondo form. There are three contrasted themes: a bright, sprightly first theme, given out by the pianoforte, and extendedly developed by it and the orchestra; a more *cantabile* second theme in 3rds and 6ths, evidently Hungarian in character, given out in alternation by the strings and wood-wind to a double-shuffle arpeggio accompaniment in the pianoforte; and a light, playful third theme, first played by the pianoforte to a *pizzicato* accompaniment in the strings. These three themes are worked out with great elaboration, and many contrasts of coloring and figural device. A long coda, *Un poco più presto*, brings the movement to a brilliant close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Eduard Marxsen, Brahms's teacher.

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SOME GLIMPSES OF MUSICAL HISTORY.

IV.

The Flemish and Italian Contrapuntal Schools.

What I have called the Age of Strict Single Counterpoint* covers a period of somewhat over two centuries, from the time when the old, tentative *Déchant*, or Discantus, had become so developed as to deserve the name of Counterpoint up to the establishment of the so-called Florentine Music Reform of the Seventeenth Century and the beginnings of Modern Music. This period, dating roughly from 1380 to 1600, was illustrated by several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

The first name of importance we meet with is that of Guillaume Dufay. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a young man, he went to Italy,—as nearly all the noted Flemish composers did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he re-

* I much prefer the term "Single Counterpoint" to the more current one, "Simple Counterpoint"; it is at once a more exact translation of the original Latin term, *Contrapunctus simplex*, and far better describes the sort of counterpoint in question, as opposed to "Double Counterpoint."

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turned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices, and not as an harmonic progression *per se*. There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note (or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned VINCENT FAUGUES (born in the Netherlands about 1415), ANTENIO BUSNOIS (born ? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477, FIRMIN CARON (born about 1420), and JOHANNES REGIS, otherwise known as JEAN DE ROY (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably JOHANNES OKEGHEM, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has been denied. In 1444 he threw up his position at Antwerp; in 1461 he

was head of the Chapel of Charles VII of France. Louis XI made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works have been thrown somewhat into the shade by the more brilliant genius of his great pupil, JOSQUIN DESPRÉS, his would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

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serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

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Waltz of Sylphs, from "The Damnation of Faust," Opus 24.

Hector Berlioz.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums and the usual strings. The harps play almost constantly in harmonics.

Overture to Goethe's Tragedy "Egmont," Opus 84.

Ludwig van Beethoven.

Beethoven wrote his overture and incidental music to Goethe's *Egmont* in 1809; it was his second dramatic work, written between his second and third (final) remodelling of his opera *Leonore* — better known as *Fidelio*. The music to the tragedy consists of an overture, four entr'actes, a short orchestral movement on Clärchen's death, a melodrama, a closing *Siegessymphonie* (identical with the coda of the overture), and two soprano songs in the part of Clärchen: "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*." The overture was probably written last.

As regards the overture, its date is particularly interesting. Beethoven's first great (so to speak "tragic") overture was the one to *Leonore* No. 2 — leaving out of consideration the overture to his ballet, *Prometheus*, which is of an entirely lighter character. The *Leonore* No. 2 was written in 1805; it was a work laid out on the largest plan, with a long and most elaborate free fantasia, full of contrapuntal devices; a veritable first movement of a symphony! That Beethoven himself was dissatisfied with it is evident enough; for in 1806 he remodelled it into the *Leonore* No. 3 — a composition on pretty much the same themes, but more concise in scheme, and infinitely more dramatic in character; the contrast is especially strong between the almost purely dramatic working-out of its free fantasia, and the more elaborately contrapuntal and "academic" working-out of the free fantasia in the No. 2. The third part of the No. 3 is also much cut down. Indeed, this overture to *Leonore* No. 3 may be said to mark a turning-point in Beethoven's views and practice in the matter of overture writing; a departure from the old academic point of view, which regarded the form of the overture as identical with that of the first movement of a symphony,

and its musical character as nearly identical with the same,— which, in short, regarded the overture as a *symphonic* introduction to an opera or drama,— and a new tendency to look upon the overture as a *dramatic* introduction. The *Leonore* No. 3 was the beginning of this. But Beethoven pushed on still farther in this direction in the overtures to *Coriolan* (written in April, 1807) and *Egmont* (written in 1809). In both of these he still further reduces the form to its simplest expression, entirely cutting out the free fantasia, or reducing it to merely rudimentary proportions, and interspersing the exposition itself (in the first part) and its repetition in the third part with passages of dramatic, progressive working-out.

The overture to *Egmont* begins with a concise slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time); a long-held F in the full orchestra, diminished from *forte* to *piano*, is followed by a stern theme in sarabande rhythm, given out strongly in full harmony by all the strings. Soft sighing responses come in imitation from oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the full band, which is followed in turn by a resounding repetition of the sarabande theme. Then come some more imitations on the sighing figure, followed by a new motive, repeated over and over again by the first violins, doubled by various wooden wind instruments, over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass instruments, and a bass which still adheres to the sarabande rhythm.

The main body of the overture, *Allegro* in F minor (3-4 time), opens with four introductory measures of *crescendo*, in which the first violins and 'celli repeat a more rapid version of the last figure of the violins in the introduction; then the strings pounce upon the passionate first theme, each phrase of which consists of a descending arpeggio in the 'celli, ending with an ascending sigh in the first violins. The antithesis of the theme begins with another strenuous sigh from the wood-wind, which is forthwith answered by the strings, and developed in passage-work in a livelier and live-

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lier rhythm; this goes on *crescendo* until the theme returns in *fortissimo* in the full orchestra, with a new and more fiery antithesis. Some subsidiary passage-work, which wavers between the tonalities of A-flat and E-flat major, leads over to the second theme. The thesis of this is a modified version of the stern sarabande theme of the introduction, now given out in *fortissimo* chords in A-flat major by the strings; the antithesis is a lighter, waving triplet-figure in the wood-wind. The entire change of character noticeable in the thesis — from the sternness of the original sarabande to triumphant energy — is owing to a slight melodic transformation, and especially to the change of mode from minor to major. A second subsidiary begins with a melodious phrase in ascending 3rds in the wood-wind, and then develops in more and more brilliant passage-work; it leads to a third theme in A-flat major, which consists of a series of closer and closer imitations on the initial figure of the first theme by the wood-wind, interrupted at every eighth measure by crashing cords in the full orchestra. A short transitional passage, beginning with reminiscences in C minor of the first theme in the basses, and developing into some more repetitions of the introductory figure of the violins, leads directly over to the third part of the movement.

The relations between this third part and the first are tolerably regular for a while. The second theme now comes in D-flat major. But, at the point where the third theme entered in the first part, the original plan is abandoned: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the thesis of the second theme, to which the strings softly respond with the sighing figure of the second subsidiary. Soft, sustained, mysterious harmonies in the oboes, clarinets, and bassoons lead over to the coda.

The coda, *Allegro con brio* in F major (4-4 time), is based upon entirely new thematic material; it is the dramatic "apotheosis" of the overture. It begins *pianissimo* with a constantly repeated rising turn in the first violins, against *tremolos* in the second violins and violas, and sustained harmonies in the wood-wind and horns, over a dominant organ-point in the basses and kettle-drums. This goes on in *crescendo* climax until the thoroughly Beethovenish explosion comes: the full orchestra precipitates itself in *fortissimo* upon a triumphant fanfare-figure; then comes a strongly accented theme in the violas, 'celli, and bassoons (the accents being reinforced by the horns), against which the violins pit a brilliant contrapuntal counter-figure; one could swear that one of Beethoven's well-nigh frantic fugatos was coming. But no, the development goes on purely homophonically, and rises to one of the most tremendous final climaxes in all orchestral music. Particularly famous are the little whistling shrieks of the piccolo-flute in its highest register, against the fanfare of the brass and bassoons, between the resounding crashes of the rest of the orchestra in the last five measures.

This overture is scored for 2 flutes (the second being interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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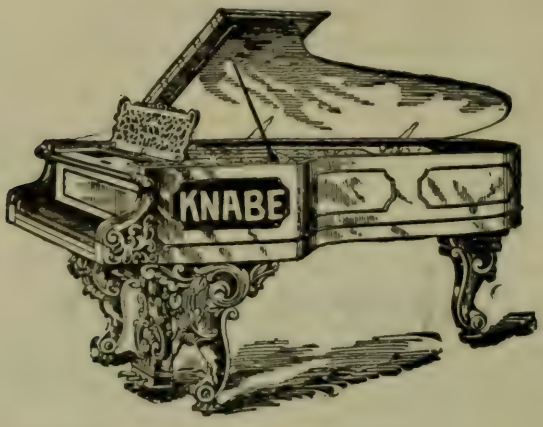
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PROGRAMME.

Johannes Brahms – – – Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo (E minor) – – – – 2-2
II. Andante moderato (E major) – – – – 6-8
III. Allegro giocoso (C major) – – – – 2-4
IV. Chaconne. Allegro energico e passionato (E minor) 3-4

E. A. MacDowell – – – – – Concerto No. 1, Op. 15

I. Maestoso—Allegro con fuoco.
II. Andante tranquillo.
III. Presto.

E. A. MacDowell – – – – – Suite No. 2 (Indian), Op. 48

I. { With much dignity and character; legend-like. / Twice as fast, with decision.
II. Softly, tenderly.
III. With rough vigor, almost savagely.
IV. Dirge-like, mournfully.
V. Swift and light.

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Franz Liszt – – – – – – Hungarian Rhapsody No. 2

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The first movement of this symphony (*Allegro non troppo* in E minor, 2-2 time) begins, without slow introduction, immediately with the first theme. This theme, a clear, gracefully swinging melody, of rather Mendelssohnian character, is given out by the violins in octaves, accompanied by flowing ascending arpeggj in the 'celli and violas, and syncopated chords in the wood-wind. It is developed naturally and flowingly for eighteen measures. It is immediately followed by a free contrapuntal variation on its first period, after which the violins step in again with their octaves, and carry through the second period (not a variation on it) in somewhat different development and more extendedly. A first subsidiary in G major follows, its first member being much of the nature of passage-work, but the triplet at the beginning of its second member (in B minor) giving the phrase a more strongly marked thematic individuality.

The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianis*

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simo in B major in the wind instruments. The development of this theme is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and arpeggj in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a cloud were passing over the sun. We shall find more of this peculiar effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The coda is pretty long, and works up to an impressive climax at the close.

The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other

*It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in *Midsummer-Night's Dream* is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumoffsky quartet (Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.

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things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,— only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flatting of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the "minor-major" mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The peculiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than any of them. Just before the end of the movement the horns, oboes, and flutes give out the theme *forte* in the Phrygian mode, as at the beginning; but, instead of being in bare unisons and octaves, as it was then, it is now

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accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious "minor-major" mode of Hauptmann's, in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,—a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso* in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato* in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions; as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia* with variations, its form being that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments; then the variations follow, at first simple, then more and more elaborate.

Pianoforte Concerto No. 1, in A minor . . E. A. MacDowell.

Edward Alexander MacDowell was born in New York on Dec. 18, 1861. As a boy, he studied the pianoforte in his native city under J. Buitrago, P. Desvernine, and Mme. Teresa Carreño. In 1876 he went to Europe, and studied at the Paris Conservatoire, pianoforte under Marmontel and theory under Savard. In 1879 he went to Frankfort-on-the-Main, where he studied the pianoforte under Carl Heymann, and composition under Joachim Raff. In 1881–82 he was first teacher of the pianoforte at the Conservatorium in Darmstadt, and later lived for some time in Wiesbaden, until he returned to the United States in 1888, settling in Boston, where he has lived ever since.

*The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.

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EDWARD ALEXANDER MACDOWELL.

This suite was nearly completed some four years ago; but it has lain for some time in the composer's portfolio, and the finishing touches have only recently been put to it. The title "Indian" is no misnomer; for almost all the themes that appear in the work are authentic North American Indian melodies, only three or four themes being of Mr. MacDowell's invention; and these sprang up in his mind more as apposite counter-themes to the Indian melodies than as independent themes in themselves.

The similarity in general character between the Indian themes and well-known melodies of Norse origin is not to be overlooked. Indeed, one of them, the principal theme of the third movement, is almost note for note identical with a theme used by Rimsky-Korsakoff in his *Antar* symphony. Whether this similarity between Norse and North American Indian melodies is sufficiently specific to form an argument in favor of certain ethnological theories, I shall surely not take upon myself to determine. But I suspect that it is, upon the whole, little if anything more than the general similarity in character of most uncivilized melodic forms.

That this suite holds itself strictly aloof from the domain of programme-music, properly so called, may be said emphatically. Yet it is interesting to know what ideas Mr. MacDowell had in his mind while composing it, and what was the poetic substratum of his inspiration.

The first movement is headed: "With much dignity and character; legend-like. Twice as fast, with decision." In it the composer has tried to tell no particular story. But the movement was suggested to him by reading T. B. Aldrich's Indian legend, *Miantowona*. He has made no attempt to follow out Mr. Aldrich's poem, incident by incident; but the poem was what suggested to him to write something of a similar general character in music.

The second movement, headed: "Softly, tenderly," might be characterized as an Indian love-song.

In a similar spirit, the third movement, "With rough vigor, almost savagely," might be called a Scalp-dance; not that it is intended as a musical reflection of any special ceremonies connected with the scalp-dance, but that its character is that of savage war-like ardor and blood-thirsty excitement.

The fourth movement, "Dirge-like, mournfully," is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, whose loss is bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque and imaginative writing in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-nomadic, half war-like Indian life.

The fifth movement, "Swift and light," may be taken as a musical picture of a gay popular festival in an Indian village, with dancing and merry-making. Here, again, the composer has been at no trouble to suggest any of the specific concomitants of Indian festivities; he has merely written a movement in which merry-makings of the sort are suggested in music, the Indian character of which is undeniable.

It should be said that none of the above indications are to be taken as

so-called "programme-headings," definitely showing the poetic purpose and import of the several movements — like the headings of the separate movements in Berlioz's *Fantastic* or *Harold* symphonies — and serving as a clew to the meaning of the music. Nothing lies farther from the composer's intention than this. They merely serve to show what Mr. MacDowell had in his mind while writing the several movements of this suite; these poetic ideas acting upon him more in the way of stimulating his imagination and conditioning certain musical moods in him, than in that of prompting him to attempt anything like would-be-definite tone-painting.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

The Flemish and Italian Contrapuntal Schools.

What I have called the Age of Strict Single Counterpoint* covers a period of somewhat over two centuries, from the time when the old, tentative *Déchant*, or Discantus, had become so developed as to deserve the name of Counterpoint up to the establishment of the so-called Florentine Music Reform of the Seventeenth Century and the beginnings of Modern Music. This period, dating roughly from 1380 to 1600, was illustrated by several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

The first name of importance we meet with is that of Guillaume Dufay. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a young man, he went to Italy,—as nearly all the noted Flemish composers

* I much prefer the term "Single Counterpoint" to the more current one, "Simple Counterpoint"; it is at once a more exact translation of the original Latin term, *Contrapunctus simplex*, and far better describes the sort of counterpoint in question, as opposed to "Double Counterpoint."

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did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he returned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices, and not as an harmonic progression *per se*. There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note (or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned VINCENT FAUGUES (born in the Netherlands about 1415), ANTENIO BUSNOIS (born ? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477,

FIRMIN CARON (born about 1420), and JOHANNES REGIS, otherwise known as JEAN DE ROY (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably JOHANNES OKEGHEM, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has been denied. In 1444 he threw up his position at Antwerp; in 1461 he was head of the Chapel of Charles VII of France. Louis XI made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works have been thrown somewhat into the shade by the more brilliant genius of his great pupil, JOSQUIN DESPRÉS, his would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

His great pupil, JOSQUIN DESPRÉS, was born at Condé, near Saint-Quentin, in the Hainault about 1450–55, and died there on August 27, 1521. His name, as recorded in his epitaph at Condé, was Jossé Després,

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— Josquin, or Jossekin, being a diminutive; he often signed his works in Latin, as Jodocus Pratensis, and in Italian, as Giusquino del Prato; but his name is found in many other forms, such as Deprés, de Prés, Depret, Deprez, Dupré, etc. He was first a choir-boy at the Cathedral at Saint-Quentin, and studied Counterpoint under Okeghem, probably at Tours. From 1471 to 1484 he was a member of the Pontifical Choir at Rome under Sixtus IV. He next passed some time (probably from 1484 to 1490) in Florence, highly esteemed by Lorenzo the Magnificent, after which it is probable that he lived for a while at the court of Ercole, Duke of Ferrara. It is known that he was, at one time, and, necessarily, after 1498, in the service of Louis XII, in Paris, where he lived on terms of great intimacy with the king. His last appointment was by Emperor Ferdinand I to the post of Provost of the Cathedral Chapter at Condé (not at Vienna, as has been stated), not earlier than 1515.

A. W. Ambros, the historian, has called Josquin the first composer of genius. There is, indeed, a depth of sentiment, almost of gentle pathos, in his music, for the like of which we may look in vain in the works of his predecessors, and is hardly surpassed by the greatest Italian masters of the sixteenth century. Ambros does not tire of extolling what he calls Josquin's "yearning glance (*den Josquin'schen Sehnsuchtsblick*)." The closing phrases of many of his movements are a pure ecstasy of divine love. Few composers have ever enjoyed so wide-spread a reputation during their lifetime as Josquin; he was as famous all over the musical world in his day as Wagner is in ours. Among his great contemporaries may be mentioned Pierre de la Rue, born in Picardy, a pupil of Okeghem's, and high in favor with Margaret of Austria; Antoine Brumel, also a pupil of Okeghem's (born in the Netherlands about 1480, died about 1520); Alexander Agricola, still another pupil of Okeghem's (born in the Netherlands in 1460–70, died in Valladolid, Spain, in 1520–30), and, greatest of all, albeit so much younger as hardly to be called a contemporary, Orlando Lasso, who brought the Flemish School to its culmination. But here we must leave the Netherlands for a while, and turn toward Italy.

One of the most noted of the Netherlandish composers was Adrian Willaert, born at Bruges in 1490. He was in all probability a pupil of Josquin Després, though the testimony on this point is not quite unquestionable. At all events, we know that, when he went to Rome, he was not a little astonished to hear the Pontifical Choir sing a six-voice motet of his own, which had for some time been highly esteemed in the Eternal City as a fine composition by Josquin! His pleasure was, perhaps, not quite so keen, when he told the papal singers that he was the real composer, and saw the august choir immediately lay the work aside, in high dudgeon that they, the first singers of the world, had been wasting their voices and enthusiasm upon the work of "an obscure Netherlander," under the impression that it had come from the pen of the great Josquin. Willaert had the best of the laugh on his side, though, and did not long remain obscure. Andrea Gritti, Doge of Venice, recognized the young man's genius, and,

when the leader of the Choir of St. Mark's died, sent to Rome for him in spite of all opposition to the unknown foreigner; on December 12, 1527, Willaert entered upon the duties of his new office. The choice was a good one, and the Vespers at St. Mark's soon became famous all over Italy. As a composer, Willaert was the legitimate successor of Josquin. He may be called the true Father of the Madrigal. Now he is principally famous as the founder of the great Venetian School, and teacher of ANDREA GABRIELI.

EXPRESSION IN MUSIC.

There is a chapter in Berlioz's inimitable *Grotesques de la Musique* entitled "*Les athées de l'expression* — The Atheists of Expression." In it the mocking humorist writes:

I have just spoken of the composers who believe in musical expression, but who believe in it with reservations and with common sense, without ignoring the limits set to this expressive power by the very nature of music, which limits it can in no case overstep.

There are many people in Paris and elsewhere, on the other hand, who do not believe in it at all. These blind deniers of the light aver seriously that *any words go equally well with all sorts of music.*

Naturally Berlioz combats this idea, tooth and nail. It is so palpably

THE ECONOMY OF DYEING.

We all weary of the color of certain of our dresses; and, did we not, they often fade or become old-fashioned long before the material wears out. We do not like to wear them, yet we cannot afford to discard them. To people of moderate means the dyeing establishment is a blessing. A woman who last year had a delicate gray broadcloth costume has this fall had it dyed without ripping, to a very dark blue. As the sleeves were not as balloon-like as she wished, she made huge black satin sleeves, and jet-edged satin revers for the waist; while to the skirt, which had shrunk a little in the process of dyeing, she added a foot trimming of black satin. Behold her with a handsome broadcloth gown which nobody would recognize as the dress she wore all last winter! Another woman had a fan of long pink ostrich feathers. The plumes became faded and soiled, and this year they are to be dyed black, and will trim a large velvet hat. In the dyeing and cleansing establishment there are infinite possibilities for the rejuvenation of *passé* garments.— *Harper's Bazar.*

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absurd in his eyes that he brings all his brilliant sarcasm to bear upon it, giving some supremely ludicrous examples of the effect of putting the text of one song under the music of another of a totally different character. Perhaps his wildest feat in this line is his burlesque treatment of the theme of a famous psalm by Benedetto Marcello,* the real text of which is:

I cieli immensi narrano
Del grande Iddio la gloria;
Il firmamento lucido
All' universo annunzia, etc.

(The boundless heavens tell of the glory of the great God; the shining firmament proclaims to the universe, etc.)

To this music of Marcello's Berlioz proposes the following words:

Ah quel plaisir de boire frais,
De se farcir la panse,
Assis sous un ombrage épais,
De rire et fair' bombance!

(O what delight to drink cool drinks, and stuff one's belly full, seated beneath a thick shade, to laugh and jollificate!)

The effect is overwhelmingly comic. And Berlioz may be quite exonerated from the suspicion of impiety in making the experiment, for he has said quite seriously elsewhere that, upon second thoughts, he found that his bacchanalian words really fitted Marcello's music much better than the original sacred ones, and that, if there was any impiety in the case, it was Marcello's — for setting such jolly music to sacred words — and not his. So it was not entirely logical on his part to bring it up as a case in point. It really serves to disprove, rather than to prove, his point; for Berlioz was probably quite alone in considering Marcello's music unsuited to the sacred text of the psalm; and I think few people will be inclined to dispute the fact that this same music is really admirably adapted to Berlioz's comic words.

But how can any music be — we will not say equally well adapted, but — at all adapted to give expression to such totally different sentiments? Well! no less a person than Eduard Hanslick has said that Gluck's well-known air in *Orphée*, the words of which begin:

J'ai perdu mon Euridice,
Rien n'égale mon malheur!

could be just as well and fittingly sung to the words:

J'ai trouvé mon Euridice,
Rien n'égale mon bonheur!

And Hanslick is unquestionably right! Just rid yourself of all prejudice, and try. You will find that "I have found my Euridice, nothing equals

* This is the psalm, by the way, which George Sand makes her Consuelo sing with such inspiring effect; forgetting that it was not for a contralto voice, but for four-part chorus.

my happiness!" fits the music quite as well as "I have lost my Euridice, nothing equals my misfortune!" Only I must warn you to take the melody rather briskly, as Gluck wrote it; not *adagiosissimo*, as most contralti sing it. But, for matter of that, the music can express happiness quite as well as grief, even at a slow tempo.

Music is full of such examples. Handel took the theme of "He was despised and rejected of men" (in the *Messiah*) from one of his own earlier Italian love-duets. Mendelssohn once pitched upon a certain phrase he heard in the Sixtine Chapel in Rome, as the only phrase in the whole service that seemed to him thoroughly imbued with true religious solemnity; and he found that the words were nothing more nor less than the announcement of chapter and verse: something like "Lamentations of Jeremiah; second chapter, third verse!" Bach was famous for using themes over again, to very different words.

The truth is that, when people talk about truth of expression in music, they talk about something which is in reality very vague indeed. Most people know music only through performances of the same; and they are terribly inclined to attribute the expression given to the music by the performer to the music itself. Hanslick says with perfect truth:

Partly as a consequence of the theory which declares the Feelings to be the aim of musical effect, partly as a corrective of the same, the doctrine has been propounded that the feelings are the "contents" which the Art of Music has to represent.

The philosophical study of any art impels us to ask what its contents are. The diversity of the contents of the several arts (among themselves) and the consequent fundamental difference between their several forms follow necessarily from the difference between the senses to which they appeal. Every art has its own circle of ideas, which it represents through its own means of expression, such as Tone, Word, Color, or Stone. Each separate work of art accordingly embodies a definite idea as Beauty in a sensual phenomenon. This definite idea, the form in which it is embodied, and the unity of both, are conditions of our conception of Beauty, from which the scientific study of no art can ever emancipate itself.

The contents of a work of poetic or representative art can be expressed in words and

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referred to as concept. We say: this picture represents a flower-girl, this statue a gladiator, that poem a deed of Orlando's. The more or less complete expression of these definite contents in the artistic phenomenon is accordingly the basis of our judgment on the beauty of the work of art.

The whole scale of human feelings has been pretty unanimously called the contents of Music, because people have thought to find in them the antithesis to definiteness of conception, and hence to the ideal of the representative arts and of Poetry. Tones and their artistic connection are therefore said to be merely the material, the means of expression, through which the composer represents Love, Courage, religious Devotion, or Ecstasy. These feelings, in their rich variety, are said to be the idea which is incarnated in the earthly body of Sound, to walk the earth as a musical work of art. What delights and elevates us in an enchanting melody, an ingenious harmony, is said to be, not the melody or harmony itself, but what it signifies: the whispering of tenderness, the raging of warlike ardor.

To get upon solid ground, we must first relentlessly sunder such long-united metaphors: the whispering? yes; — but in no wise of "yearning"; the raging? certainly; but not of "warlike ardor." Indeed Music possesses the one power or the other: it can whisper, rage, roar,— but the Love and Anger are only imputed to it by our own heart.

The representation of a definite feeling does not come within the peculiar power of Music at all.

For feelings do not exist in the soul in an isolated condition, so that they can be, so to speak, extracted from it by an art to which the representation of the remaining activities of the mind is denied. On the contrary, feelings are dependent upon physiological and pathological presumptions, are conditioned by mental images and judgments, in short by the whole domain of rational and intelligent Thinking, to which people are so fond of opposing Feeling as something antithetical.

What makes a feeling become this particular feeling? What makes it Yearning, Hope, or Love? Is it merely its strength or weakness, the mere internal psychical wave-motion? Certainly not. This wave-motion can be equal in different feelings, and again different in the same feeling, in different individuals and at different times. Our psychical condition can concentrate itself into this definite feeling only on the foundation of a number of mental images and judgments — of which we are perhaps unconscious at the moment of strong emotion. The feeling of Hope is inseparable from the mental image of a happier condition, to which we look forward and compare it with our present one. Melancholy compares past happiness with the present. These are quite definite mental images and concepts. Without them, without this apparatus of Thought, we can not call our present feeling "Hope" nor "Melancholy"; it is this apparatus which makes our feeling the one or the other. If we abstract our feeling from this apparatus of Thought, an indefinite emotion remains, in any case the general consciousness of well-being or dissatisfaction. Love can not be imagined without the mental image of a beloved object, without the desire and striving to make happy, glorify, or possess this object. It is not the mere kind of psychical motion, but its conceptional gist, its real historical contents, that make it Love. As regards its dynamics, it can well be gentle or violent, as well as glad or painful, and yet it still remains Love. This consideration alone suffices to show that Music can express only these accompanying adjectives, but never the substantive: Love itself. A definite feeling (a passion or emotion) never exists as such without some real historical contents, which latter can be described only in terms of concepts. It is admitted that Music, as "indefinite Speech," can not describe nor represent concepts. Is not, then, the conclusion psychologically inevitable, that it is also impotent to express definite feelings? For the definiteness of a feeling resides precisely in its conceptional gist.

My only aim here has been to settle theoretically whether Music was capable of representing a definite feeling. The question was to be answered in the negative, as the definite character of feelings can not be separated from concrete mental images and concepts, which latter lie outside the plastic domain of Music.— On the other hand, Music can most richly represent a certain circle of ideas through its own peculiar means. These are, ac-

cording to the organs which receive them, all those ideas which are related to audible changes of force, motion, and proportion, such as the idea of increasing force, dying away, of hurry, hesitation, of complexity or simplicity. Furthermore, the æsthetic expression of a piece of music may be called genial, tender, violent, powerful, elegant, fresh: ideas which find in the combination of tones a corresponding sensual representation. We can therefore use these adjectives in immediate connection with musical formations, without thinking of the ethical meaning they have in relation to human psychical life; which ethical meaning so quickly imputes a common connection of ideas to Music, even to the point of our mistaking them for purely musical characteristics.

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There are ideas which can be completely represented in Music, but nevertheless do not exist as feelings; just as, vice versa, some feelings may move our soul in so complex a way as not adequately to be characterized by any idea that is representable in Music.

What, then, is there in our feelings which Music can represent, if it be not their contents?

Only their dynamic quality. Music can imitate the motion of a psychical process, according to the attributes: quick, slow, strong, weak, rising, or falling. But Motion is only a quality, an item, of Feeling; not Feeling itself. It is commonly believed that a sufficient limit is assigned to the representative power of Music by saying that it can in no wise designate the object of a feeling, but can designate the feeling itself; for instance, that it can not represent the object of a particular love, but can represent "Love." The truth is that it can do the one no more than the other. It can show us the motion which may take place in love, or any other emotion, but which is always unessential to its character. "Love" is an abstract concept, just like "Virtue" and "Immortality." The assurance of the theorists that Music can represent no abstract concepts is superfluous; for no art can do this. That only ideas, *i.e.* vivified concepts, are the contents of artistic embodiment is axiomatic. But instrumental compositions cannot represent the ideas of Love, Wrath, or Fear, because there is no necessary connection between these ideas and beautiful combinations of tones. What item in these ideas is it, then, that Music can indeed express so effectively? It is Motion (of course, in the wider sense in which we conceive of the swelling and diminishing of a single tone or chord as "motion"). This is the element which Music and our States of Feeling have in common, and to which Music can give shape creatively in a thousand gradations and contrasts.

He also goes on to say that what definiteness of emotional expression we find in Music — outside of the narrow limits he has set — is invariably the result, either of our knowledge of the poetical text or title of a composition, or else of the particular expression given to it by the performer. Within certain, by no means narrow limits, the performer can make music express pretty much what he pleases. Whether he ought to, or not, is another question.

I wonder how many people have thought carefully, for instance, of what really constitutes church-music. Let us see for a moment: is not what you or I call church-music mostly a matter of habit? Look back through the music written to sacred words and intended to form part of the church service, from the time of Palestrina down to the present day. I think you will find infinitely few examples of music written for the church, which are in an essentially different style from most of the secular music of the same country and date. Can you tell the difference between the church style and the secular madrigal style of the old Italian contrapuntists? I can not! Can you tell the difference between Handel's opera and oratorio styles? I can't! Can you tell the difference between the style of, say, an anthem by

Berthold Tours (leaving the organ out of consideration) and the style of a serious secular part-song? Again I can't, for the life of me. Not long ago, Italians called all German music "church-music," and Germans called all (modern) Italian music "opera-music." No doubt there really are some distinctions to be made between the secular and sacred musical styles of any given epoch; but such distinctions are for the most part very slight; they vanish when compared with the enormous difference that can be made by devotional or "profane" expression in performance. Hanslick is right: music expresses things very strongly, but very vaguely; it is the performer who expresses things definitely.

Hungarian Rhapsody, No. 2 Franz Liszt.

(Scored for Orchestra by Karl Müller-Berghaus.)

This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo, the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor and F-sharp major. In the orchestral version played at this concert, Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás*.*

The former opens with some stern recitative-like phrases, given out *forte* by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto* in which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in A-flat major. Some soft recitative-phrases in the 'celli and double-basses

*The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

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bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass-drum and cymbals, harp, and the usual strings.

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OF THE

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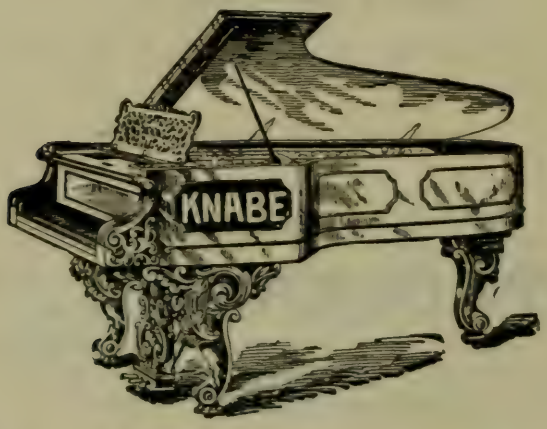
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Ludwig van Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

I.	Allegro con brio (E-flat major) - - - -	3-4
II.	Marcia funebre: Adagio assai (C minor) - -	2-4
III.	Scherzo: Allegro vivace (E-flat major) - -	3-4
	Trio (E-flat major) - - - - - -	3-4
IV.	Finale: Allegro molto (E-flat major) - -	2-4

Franz Liszt Concerto for Pianoforte and Orchestra, No. 2, in A major

I.	Adagio sostenuto assai (A major) - - -	3-4
II.	L'istesso tempo (D Minor) - - - - -	
III.	Allegro agitato assai (B-flat minor) - - -	6-8
IV.	Allegro moderato (E major and D-flat major, C)	
V.	Allegro deciso (D-flat major; *i.e.*, C-sharp major)	
VI.	Marziale (A major) - - - - - -	4-4
VII.	Stretto (A major, C) - - - - - -	

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SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OPUS 55.

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This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic Symphony, composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation at Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first performed in private, at Prince von Lobkowitz's house in Vienna, in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, when it was conducted by Beethoven himself. On this occasion Beethoven played the joke upon critics and public of having it set down on the programme as "*Sinfonie in Dis-dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time) opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.*

This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,— a process of which Beethoven was very fond,— until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows,

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme — the phrase which recurs most frequently in the development of the movement — are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their *tremolo* on A-flat and B-flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, an actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when,

on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make, in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first or second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

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The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien'*," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions



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of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante* and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique, piece of considerateness on Beethoven's part!

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

IV.

The Flemish and Italian Contrapuntal Schools.

What I have called the Age of Strict Single Counterpoint* covers a period of somewhat over two centuries, from the time when the old, tentative *Déchant*, or Discantus, had become so developed as to deserve the name of Counterpoint up to the establishment of the so-called Florentine Music Reform of the Seventeenth Century and the beginnings of Modern Music. This period, dating roughly from 1380 to 1600, was illustrated by several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

*I much prefer the term "Single Counterpoint" to the more current one, "Simple Counterpoint"; it is at once a more exact translation of the original Latin term, *Contrapunctus simplex*, and far better describes the sort of counterpoint in question, as opposed to "Double Counterpoint."

The first name of importance we meet with is that of GUILLAUME DUFAY. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a young man, he went to Italy,—as nearly all the noted Flemish composers did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he returned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly

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queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices, and not as an harmonic progression *per se.* There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note (or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned VINCENT FAUGUES (born in the Netherlands about 1415), ANTENIO BUSNOIS (born ? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477, FIRMIN CARON (born about 1420), and JOHANNES REGIS, otherwise known as JEAN DE ROY (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably JOHANNES OKEGHEM, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has

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been denied. In 1444 he threw up his position at Antwerp; in 1461 he was head of the Chapel of Charles VII. of France. Louis XI. made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII. in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works have been thrown somewhat into the shade by the more brilliant genius of his great pupil, JOSQUIN DESPRÉS, his would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

His great pupil, JOSQUIN DESPRÉS, was born at Condé, near Saint-Quentin, in the Hainault about 1450–55, and died there on August 27, 1521. His name, as recorded in his epitaph at Condé, was Jossé Després, — Josquin, or Jossekin, being a diminutive; he often signed his works in Latin, as Jodocus Pratensis, and in Italian, as Giusquino del Prato; but his name is found in many other forms, such as Deprés, de Prés, Depret, Deprez, Dupré, etc. He was first a choir-boy at the Cathedral at Saint-Quentin, and studied Counterpoint under Okeghem, probably at Tours. From 1471 to 1484 he was a member of the Pontifical Choir at Rome under Sixtus IV. He next passed some time (probably from 1484 to 1490) in Florence, highly esteemed by Lorenzo the Magnificent, after which it is

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probable that he lived for a while at the court of Ercole, Duke of Ferrara. It is known that he was, at one time, and, necessarily, after 1498, in the service of Louis XII, in Paris, where he lived on terms of great intimacy with the king. His last appointment was by Emperor Ferdinand I to the post of Provost of the Cathedral Chapter at Condé (not at Vienna, as has been stated), not earlier than 1515.

A. W. Ambros, the historian, has called Josquin the first composer of genius. There is, indeed, a depth of sentiment, almost of gentle pathos, in his music, for the like of which we may look in vain in the works of his predecessors, and is hardly surpassed by the greatest Italian masters of the sixteenth century. Ambros does not tire of extolling what he calls Josquin's "yearning glance (*den Josquin'schen Sehnsuchtsblick*)." The closing phrases of many of his movements are a pure ecstasy of divine love. Few composers have ever enjoyed so wide-spread a reputation during their lifetime as Josquin; he was as famous all over the musical world in his day as Wagner is in ours. Among his great contemporaries may be mentioned PIERRE DE LA RUE, born in Picardy, a pupil of Okeghem's, and high in favor with Margaret of Austria; ANTOINE BRUMEL, also a pupil of Okeghem's (born in the Netherlands about 1480, died about 1520); ALEXANDER AGRICOLA, still another pupil of Okeghem's (born in the Netherlands in 1460–70, died in Valladolid, Spain, in 1520–30), and, greatest of all, albeit so much younger as hardly to be called a contemporary, ORLANDO LASSO, who brought the Flemish School to its culmination. But here we must leave the Netherlands for a while, and turn toward Italy.

One of the most noted of the Netherlandish composers was ADRIAN WILLAERT, born at Bruges in 1490. He was in all probability a pupil of Josquin Després, though the testimony on this point is not quite unquestionable. At all events, we know that, when he went to Rome, he was not a little astonished to hear the Pontifical Choir sing a six-voice motet of his own, which had for some time been highly esteemed in the Eternal City as a fine composition by Josquin! His pleasure was, perhaps, not quite so keen, when he told the papal singers that he was the real composer, and saw the august choir immediately lay the work aside, in high dudgeon that they, the first singers of the world, had been wasting their voices and enthusiasm upon the work of "an obscure Netherlander," under the impression that it had come from the pen of the great Josquin. Willaert had the best of the laugh on his side, though, and did not long remain obscure. Andrea Gritti, Doge of Venice, recognized the young man's genius, and, when the leader of the Choir of St. Mark's died, sent to Rome for him in spite of all opposition to the unknown foreigner; on December 12, 1527, Willaert entered upon the duties of his new office. The choice was a good one, and the Vespers at St. Mark's soon became famous all over Italy. As a composer, Willaert was the legitimate successor of Josquin. He may be called the true Father of the Madrigal. Now he is principally famous as the founder of the great Venetian School, and teacher of ANDREA GABRIELI.

ANDREA GABRIELI was of a noble Venetian family, born in the Canareggio quarter of the city about 1510. He entered the Ducal Choir as a singer in 1536, and was raised to the position of organist at St. Mark's on the death of Willaert, his master, in 1566. He died in 1586. Of his many pupils two are especially famous: his nephew GIOVANNI GABRIELI, and HANS LEO HASSLER.

HASSLER was a German, born in Nuremberg in 1564; he came to Venice in 1584, and studied under the elder Gabrieli until the latter's death. He then returned home, and in 1601 went to Vienna. His fame as an organist was almost universal, and, as a composer, he ranked very high as one of the glories of the Venetian School. The Emperor Rudolf II conferred upon him a patent of nobility. In 1608 he entered the service of Christian II and Johann Georg, Elector of Saxony. He died of consumption at Frankfort-on-the-Main on June 5, 1612. But it is in his great fellow-pupil of old Andrea that we have the most shining light of the Venetian School.

GIOVANNI GABRIELI was born in Venice in 1557. In 1585 he was appointed organist at St. Mark's. He was one of the three greatest composers of his day, the other two being ORLANDO LASSO and PALESTRINA. But we must now go back a little.

While Andrea Gabrieli (the uncle) was intoxicating all Venice, the Pontifical Choir in Rome was rich in great composers. Their school and what may be called their musical pedigree are not so clearly to be traced as was the case with the great Venetians, who could prove (what was then called proving) their direct descent from Okeghem and Binchois. But one of the Romans, JACQUES ARCADELT, was born somewhere in the Netherlands about the beginning of the sixteenth century. Another was CRISTOFANO MORALES, a Spaniard, born in Seville, whose style was very like that of Arcadelt. Then there was the Frenchman, CLAUDE GOUDIMEL, who now claims our attention for more reasons than one. Goudimel was born at Vaison in the district of Avignon between 1500 and 1510. He came to

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Rome and entered the Pontifical Choir in the reign of Paul III. He was especially noted as a teacher, although, as a composer, he showed a fine sense for beauty. Ambros says: "Goudimel's works have a peculiar charm, a graceful loveliness, and a delicate, almost girlish grace, which is especially to be felt when we compare them with the vigorous, more masculine works of Morales or Arcadelt." He formed many pupils who added lustre to the Roman School. As one of these was so very great, so royally overtopped his contemporaries, I will mention only him: GIOVANNI PIERLUIGI DA PALESTRINA.

GIOVANNI PIERLUIGI was born at Palestrina — the old classic Praeneste, older than Rome or Alba Longa — a little town about sixteen miles South East of Rome: it can be seen from the top of the Palatine on a clear day. There is some doubt as to the date of his birth, but the latest researches point to the year 1514. His family name was Sante. His early childhood he passed as a little street ragamuffin, or gutter-sprite, in Rome, supported mainly by voluntary contributions from the charitably inclined. So runs one story. Another account has it that he was sent to Rome by his parents, to enter Claude Goudimel's Music School. At any rate, we know that he did study under the French master. Palestrina's life does not furnish the biographer with particularly exciting material. He was too hard and constant a worker to lead a life full of incident. His career as a musician began upon his graduating from Goudimel's school about 1544. He lived quietly in Rome during his whole lifetime, saw fifteen popes — from Leo X to Clement VIII — ascend the throne and pass away, and died at a very advanced age on February 2, 1594. His biographer Cicerchia says that he was very rich, owning three houses in the Lungana, giving his daughters handsome dowries, and investing largely in real estate. But this is far from probable. In the preface to his *Lamentationes*, dedicated to Sixtus V in 1588, he complains bitterly of his lifelong poverty, even of his want of the bare necessaries of existence. Sixtus V was not the man to swallow such a story, if it were not true, and Palestrina must have known the Pontiff's temper too well to try to bring down such a very wily bird with a long bow. It is too evident that, like many another great man of genius, he was miserably poor during the greater part of his life.

Palestrina's first official post was that of leader of the choir of the Vatican Basilica (now known as the St. Peter's Choir, not the Pontifical Choir of the Sixtine Chapel). His first published work was a book of masses, which appeared three years after his appointment, that is, in 1554. Julius III, to whom it was dedicated, was so pleased with it that he invited the composer to try and pass the rigid examination imposed upon candidates for the leadership of the Pontifical Choir; this he accordingly did in 1555, giving up his former post to Giovanni Animuccia. When Paul IV ascended the throne, his well-known furious reforms in Church matters gave Palestrina an unlooked-for blow: he, with two other musicians, was expelled from the Pontifical Choir because he was a married man. This happened on July 30, 1555, when he had been only three months in office. But, on October 1,

he got the position of leader of the Choir of San Giovanni in Laterano. While holding this office, he wrote his famous *Improperie*, which so delighted Paul's successor, Pius IV, that he offered him the more gainful position of leader of the choir at Santa Maria Maggiore, which he accepted on March 1, 1561. This post he held for ten years, in which period of his life he performed that much extolled feat of "saving the Art of Music." The story of this remarkable exploit must be told in another chapter.

Palestrina can not truly be called a pioneer in any particular direction; he was greater than his contemporaries and predecessors, not so much by the originality of his genius as by his uniting in himself the finest qualities of all of them. There is one side of Palestrina's genius which we find quite equalled by Orlando Lasso; another in which Giovanni Gabrieli was indisputably his peer. It was in his many-sided perfection that he surpassed them both. Still it is probable that the greater spiritual depth and intellectual vigor lay with Palestrina.

Of these three mighty composers of the last great period of the Epoch of Strict Single Counterpoint, Orlando Lasso, Giovanni Gabrieli, and Palestrina, it may be said that Gabrieli, the Venetian, was somewhat the inferior of his rivals in point of purely technical skill; he was not quite so easily expert a contrapuntist. But his gorgeous brilliancy of style, the warm Venetian glow of his coloring,—for the Venetians ran to color in Music as well as in Painting,—his admirable sense for Beauty, and his peculiar power of charming, amply repay for his now and then shirking a severe technical contrapuntal task, and cutting his way through it in the Gordian fashion. Orlando Lasso was more of a contrapuntist, and, if his sense of beauty may have been less striking than Gabrieli's, his easy command over his material and the grand vigor of his style make him fully Gabrieli's equal. Palestrina was all in all!

Orlando Lasso was born at Mons, in the Hainault, in 1520, one year before Josquin Deprés's death. His real name was Roland Delattre, but we find it variously given, as Roland de Lattre, Orland de Lassus, Roland Lassus, Orlandus Lassus, Orlando di Lasso, &c. In his boyhood he was choir-boy at the church of Saint-Nicolas at Mons, and is said to have been kidnapped three times on account of the beauty of his voice. At the age of twelve, he accompanied Ferdinand de Gonzaga, Viceroy of Sicily, to Milan and thence to Sicily. In 1541 he went to Rome and, after passing six months in the palace of the Cardinal-Archbishop of Florence, who was then staying in Rome, obtained the important position of leader of the choir of the basilica of San Giovanni in Laterano, although he was only twenty-one. He held this office up to 1548. He next travelled through many parts of Europe, finally settling in Munich, where he took the leadership of the then famous choir of Albert V of Bavaria. It has been reported that, while he was in Paris, Charles IX ordered him to write the celebrated *Seven Psalms of Penance*, which were to serve as a balm to the royal soul, then overmuch troubled by the spectre of the St. Bartholomew Massacre. The only trouble about this story is that these very Psalms

are to be found carefully written out, in the Munich Library, in volumes bearing unquestionably authentic dates of from 1565 to 1570; and the St. Bartholomew Massacre occurred in 1572.

Ever since his first visit to Italy, Orlando Lasso moved in the highest society. He married Regina Weckinger, a maid of honor at the ducal court of Brabant, and was himself raised to the order of Nobility. He was the most voluminous composer on record, the number of his works being quoted at two thousand. No wonder this constant strain upon his brain, added to the daily performance of his official duties, at last told upon his nervous system. In the last few years of his life he fell into a profound melancholy; the machine was worked out, and on June 15, 1594, he died — four months after Palestrina in Rome. He was the last and greatest of the Netherlandish composers. Through him all the science and refinements of Flemish Music were introduced into Germany.

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This concerto, in A major, is a product of Liszt's best period. In it the composer deliberately breaks away from the established concerto form, even to a greater extent than in his first concerto. Whatever might be said by followers of the more conservative school, this composition will always remain a masterpiece, and an interesting type of Liszt's individuality as a musical genius, and of that school of pianoforte music of which he was the creator. It also affords a thorough insight into his rare and brilliant skill as a master of orchestral resources.

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cellos; in the third, to the violas and first violins; while the fourth is written in full harmony. Haydn was a loyal Austrian; most of his days were spent in the service of Prince Esterhazy; his death occurred among the bomb-shells of Napoleon's army. During the attack of the French on Vienna, in 1809, Hadyn, in an endeavor to quiet the alarm of his servants, rose from a bed of sickness, saying, "Do not be afraid, children: no harm can happen to you while Haydn is here." "God save the Emperor!" The exertion left him weaker than before, and probably hastened his death, which occurred a few weeks later.

"1812," Overture in E-flat major, Opus 49.

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The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture, which is also known by the title of "The Holy War." It begins with a *largo* movement (in E-flat major, 3-4 time), in which the violas and 'celli give out a half stately, half *Volkslied*-like theme in four-part harmony; the closing phrase of this theme is then taken up by the wooden wind instruments and developed by them in alternation with the violas and 'celli. Next comes a recitative-like passage, ushered in by a mournful phrase of the oboe, which phrase is made the basis of some strenuous, stormy developments in the full orchestra, the tempo growing gradually faster. A resounding climax is followed by a quieter *Andante* (in 4-4 time), in which the oboes, clarinets, and horns give out a jovial fanfare (probably a Russian folk-song) against which the strings soon oppose a quieter *cantilena*. The main body of the overture (*Allegro giusto*, in E-flat minor, 4-4 time) begins stormily in the strings, and is more and more tempestuously worked up by the full orchestra, fragments of the *Marseillaise* sounding ever and anon through the whirlwind of strings and wood-wind on the

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horns and cornets. This furious *Allegro* is worked out pretty much in the usual sonata-form, a quieter second theme soon coming in in C-sharp major, followed by a lighter conclusion-theme in E-flat minor. After a while the fragments of the *Marseillaise* return, and are worked up against bits of other themes in the overture, until, just as you think the French hymn is about to triumph and its first phrase is sounded for the first time in almost its complete shape by the trumpets and cornets, the theme is, as it were, suddenly engulfed in a perfect orchestral maelstrom. The stately Russian theme of the opening *largo* then comes in as a triumphal hymn in double and treble *fortissimo* on the full orchestra, to be followed by the livelier fanfare theme as a glowing coda to the work.

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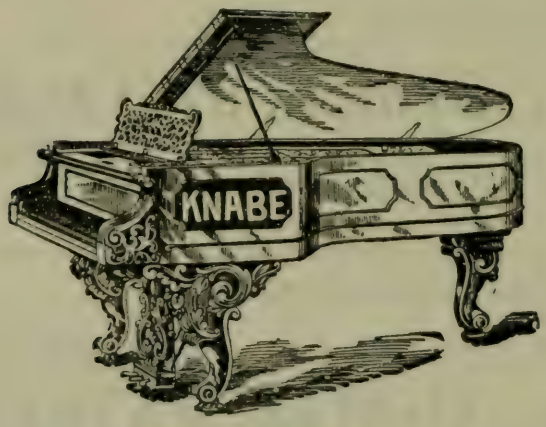
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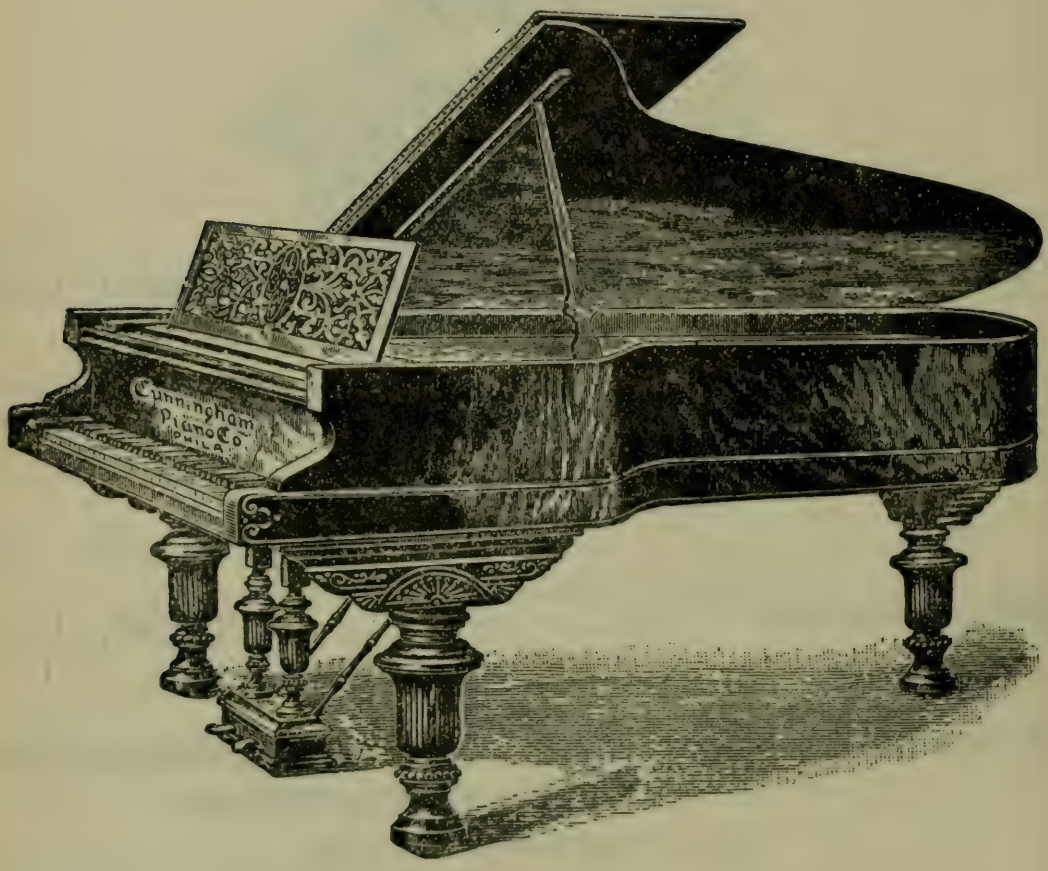
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Overture to Goethe's Tragedy "Egmont," Opus 84.

Ludwig van Beethoven.

Beethoven wrote his overture and incidental music to Goethe's *Egmont* in 1809; it was his second dramatic work, written between his second and third (final) remodelling of his opera *Leonore* — better known as *Fidelio*. The music to the tragedy consists of an overture, four entr'actes, a short orchestral movement on Clärchen's death, a melodrama, a closing *Siegessymphonie* (identical with the coda of the overture), and two soprano songs in the part of Clärchen: "*Die Trommel gerühret*," and "*Freudvoll und leidvoll.*" The overture was probably written last.

As regards the overture, its date is particularly interesting. Beethoven's first great (so to speak "tragic") overture was the one to *Leonore* No. 2 — leaving out of consideration the overture to his ballet, *Prometheus*, which is of an entirely lighter character. The *Leonore* No. 2 was written in 1805; it was a work laid out on the largest plan, with a long and most elaborate free fantasia, full of contrapuntal devices; a veritable first movement of a symphony! That Beethoven himself was dissatisfied with it is evident enough; for in 1806 he remodelled it into the *Leonore* No. 3 — a composition on pretty much the same themes, but more concise in scheme, and infinitely more dramatic in character; the contrast is especially strong between the almost purely dramatic working-out of its free fantasia, and the more elaborately contrapuntal and "academic" working-out of the free fantasia in the No. 2. The third part of the No. 3 is also much cut down. Indeed, this overture to *Leonore* No. 3 may be said to mark a turning-point in Beethoven's views and practice in the matter of overture writing; a departure from the old academic point of view, which regarded the form of the overture as identical with that of the first movement of a symphony, and its musical character as nearly identical with the same,— which, in short, regarded the overture as a *symphonic* introduction to an opera or drama,— and a new tendency to look upon the overture as a *dramatic*

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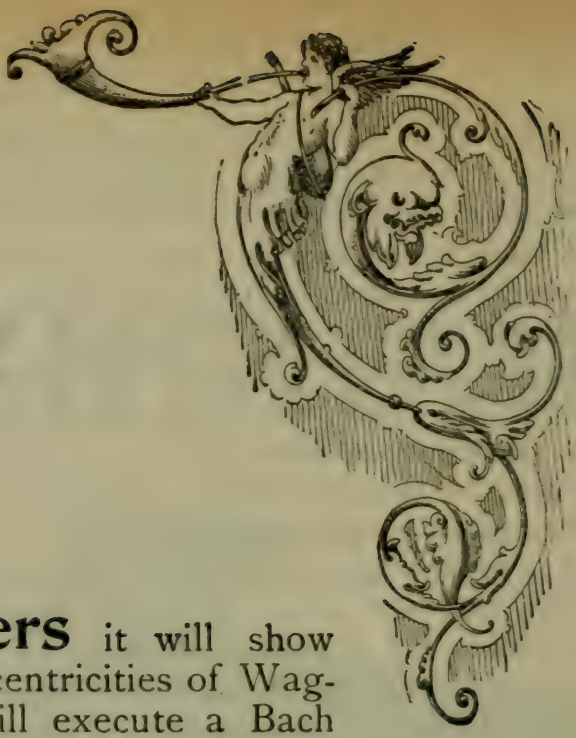
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introduction. The *Leonore* No. 3 was the beginning of this. But Beethoven pushed on still farther in this direction in the overtures to *Coriolan* (written in April, 1807) and *Egmont* (written in 1809). In both of these he still further reduces the form to its simplest expression, entirely cutting out the free fantasia, or reducing it to merely rudimentary proportions, and interspersing the exposition itself (in the first part) and its repetition in the third part with passages of dramatic, progressive working-out.

The overture to *Egmont* begins with a concise slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time); a long-held F in the full orchestra, diminished from *forte* to *piano*, is followed by a stern theme in sarabande rhythm, given out strongly in full harmony by all the strings. Soft sighing responses come in imitation from oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the full band, which is followed in turn by a resounding repetition of the sarabande theme. Then come some more imitations on the sighing figure, followed by a new motive, repeated over and over again by the first violins, doubled by various wooden wind instruments, over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass instruments, and a bass which still adheres to the sarabande rhythm.

The main body of the overture, *Allegro* in F minor (3-4 time), opens with four introductory measures of *crescendo*, in which the first violins and 'celli repeat a more rapid version of the last figure of the violins in the introduction; then the strings pounce upon the passionate first theme, each phrase of which consists of a descending arpeggio in the 'celli, ending with an ascending sigh in the first violins. The antithesis of the theme begins with another strenuous sigh from the wood-wind, which is forthwith answered by the strings, and developed in passage-work in a livelier and livelier rhythm; this goes on *crescendo* until the theme returns in *fortissimo* in the full orchestra, with a new and more fiery antithesis. Some subsidiary passage-work, which wavers between the tonalities of A-flat and E-flat

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major, leads over to the second theme. The thesis of this is a modified version of the stern sarabande theme of the introduction, now given out in *fortissimo* chords in A-flat major by the strings; the antithesis is a lighter, waving triplet-figure in the wood-wind. The entire change of character noticeable in the thesis — from the sternness of the original sarabande to triumphant energy — is owing to a slight melodic transformation, and especially to the change of mode from minor to major. A second subsidiary begins with a melodious phrase in ascending 3rds in the wood-wind, and then develops in more and more brilliant passage-work; it leads to a third theme in A-flat major, which consists of a series of closer and closer imitations on the initial figure of the first theme by the wood-wind, interrupted at every eighth measure by crashing cords in the full orchestra. A short transitional passage, beginning with reminiscences in C minor of the first theme in the basses, and developing into some more repetitions of the introductory figure of the violins, leads directly over to the third part of the movement.

The relations between this third part and the first are tolerably regular for a while. The second theme now comes in D-flat major. But, at the point where the third theme entered in the first part, the original plan is abandoned: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the thesis of the second theme, to which the strings softly respond with the sighing figure of the second subsidiary. Soft, sustained, mysterious harmonies in the oboes, clarinets, and bassoons lead over to the coda.

The coda, *Allegro con brio* in F major (4-4 time), is based upon entirely new thematic material; it is the dramatic "apotheosis" of the overture. It begins *pianissimo* with a constantly repeated rising turn in the first violins, against *tremolos* in the second violins and violas, and sustained harmonies in the wood-wind and horns, over a dominant organ-point in the basses and kettle-drums. This goes on in *crescendo* climax until the thor-

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oughly Beethovenish explosion comes: the full orchestra precipitates itself in *fortissimo* upon a triumphant fanfare-figure; then comes a strongly accented theme in the violas, 'celli, and bassoons (the accents being reinforced by the horns), against which the violins pit a brilliant contrapuntal counter-figure; one could swear that one of Beethoven's well-nigh frantic fugatos was coming. But no, the development goes on purely homophonically, and rises to one of the most tremendous final climaxes in all orchestral music. Particularly famous are the little whistling shrieks of the piccolo-flute in its highest register, against the fanfare of the brass and bassoons, between the resounding crashes of the rest of the orchestra in the last five measures.

This overture is scored for 2 flutes (the second being interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

Prelude and "Isolde's Love-death," from "Tristan and Isolde."

Exactly when Wagner first conceived the idea of writing a music-drama on the subject of Tristan and Isolde is not known: the earliest mention of it we find is in a letter to Franz Liszt, undated, but written in the last months of 1854. In this letter Wagner writes: —

> But, as I have never in my life enjoyed the full happiness of love, I will erect one more monument to this most beautiful of all my dreams, in which, from beginning to end, this love shall fully satisfy itself: I have planned out, in my head, a *Tristan* and *Isolde*, the simplest but most full-blooded musical conception.

Later on, in a letter to Liszt, dated July 12, 1856, thanking him for his score of *Mazeppa*, we find the following: —

> At bottom, I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy of perseverance to keep up playing wheel-horse. I have again two won-

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derful subjects that I must work out some time or other: Tristan and Isolde (that you know!), but then — the Victory — the holiest, the completest redemption: but about this I cannot tell you.*

Wagner had been for years at work on his *Ring des Nibelungen;* he had completed the poem and written the music up to about the middle of the second act of *Siegfried.* He was still in political exile, and since *Lohengrin* (brought out by Liszt in Weimar on August 28, 1850) no new dramatic work of his had appeared. He began to feel that his artistic connection with the public had been too long severed, and was anxious to take it up again. He therefore interrupted his work on the *Nibelungen*, and turned with fresh enthusiasm to *Tristan.* But, when this score was finished, all sorts of obstacles were placed in the way of its being brought out; and it was not until 1865 that it was first given in Munich, under Hans von Bülow's direction, on June 10. It was the first work in Wagner's third manner ever performed.

The story on which the text is based was once thought to be of Norman origin, but was really Keltic; it probably made its way through France into Germany, the most complete version of it extant being by Gottfried von Strassburg, written in the XIII. century. It is well told in Bulfinch's *Age of Chivalry.* The names of the characters in the story appear in various forms in different versions: Tristan, Tristram, Tristrem; Isolde, Iseult, Yseult, Ysolt, Ysonde, Isoude; Marke, Marc, Mark; Brangäne, Brangwain, Brengwain, Brenqwain; Kurwenal, Gouvernayle; Morold, Moraunt. Wagner has departed little, if at all, from the accepted legend.

The prelude (*Vorspiel*) to the drama consists of a free polyphonic working-up of a few leading-motives, among which two are especially conspicuous: I° the Love-potion-motive, with which the prelude begins; and II° the motive of "Tristan's imploring glance," which comes in a little later, and on which most of the working-out is based. Berlioz, in his article in the *Journal des Débats* on some concerts given by Wagner at the Théâtre-Italien in Paris in 1860, thus describes this prelude: —

> I have not spoken yet of the instrumental introduction to Wagner's last opera, *Tristan and Isolde.* It is singular that the composer should have had it performed at the same concert with the introduction to *Lohengrin*, for he has followed the same plan in both. Here again we have a slow movement, beginning *pianissimo*, rising little by little up to *fortissimo*, and falling back to the nuance of its starting-point, with no other theme than a sort of chromatic groan, but full of dissonant chords, the cruelty of which is still further increased by long appoggiaturas substituted for the real note of the harmony.
>
> I have read and reread this strange page; I have listened to it with the profoundest attention and a lively desire to discover its meaning; well! I must admit that I have not yet the least idea what the composer has tried to do.

This account, even making all due allowance for Berlioz's want of sympathy with and jealousy of Wagner, was doubtless quite sincere; indeed it well reflects the general feeling of musicians on the subject at that time. *Tempora mutantur!* Now the prelude is generally considered one of the most inspired and beautiful instrumental passages Wagner ever wrote.

The so-called "*Isoldens Liebestod*," or "Isolde's Love-death," is the last

* This refers to a conception which, many years later, took form as *Parsifal.*

scene of the third act of the drama; in it Isolde delivers her dying speech over her lover's dead body, the text of which is as follows: —

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's, Freunde,
säh't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süsser Athem
sanft entweht: —
Freunde, seht —
fühlt und seht ihr's nicht? —
Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
Sind es Wolken
wonniger Düfte?
Wie sie Schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehendem All —

ENGLISH PROSE TRANSLATION.

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender: — Friends, look, — feel ye and see ye it not? — Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale myself away in ordors? In the billowing surge, in the resounding echo, in the World-breath's waving All — to drown — to sink — unconscious — highest joy!

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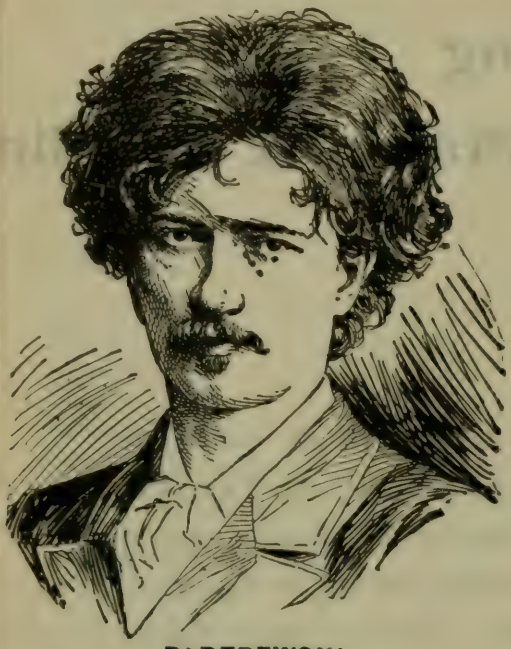
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[*Isolde sinks, as if transfigured, in Brangäne's arms gently upon Tristan's dead body. Great emotion in all present.*]

The music is identical with the last ensemble-movement of the great love-scene in the second act, only that the working-out presents some larger and grander developments toward the end.

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usual sonata-form, a quieter second theme soon coming in in C-sharp major, followed by a lighter conclusion-theme in E-flat minor. After a while the fragments of the *Marseillaise* return, and are worked up against bits of other themes in the overture, until, just as you think the French hymn is about to triumph and its first phrase is sounded for the first time in almost its complete shape by the trumpets and cornets, the theme is, as it were, suddenly engulfed in a perfect orchestral maelstrom. The stately Russian theme of the opening *largo* then comes in as a triumphal hymn in double and treble *fortissimo* on the full orchestra, to be followed by the livelier fanfare theme as a glowing coda to the work.

This overture is scored for very full orchestra, the score containing parts for such unusual instruments as bells and cannon, and a full brass band *ad libitum* being added in the coda.

BRÜNNHILDE'S DYING SPEECH OVER SIEGFRIED'S BODY, FROM "GÖTTERDAMMERUNG," ACT III. SCENE 3.

This closing scene of *Götterdämmerung* (Dusk of the Gods) is in the Hall of the Gibichungs, the dwelling of Gunther, Gutrune, and their half-brother, Hagen. Siegfried, the Volsung, has been brought home dead from the hunt on which he was murdered by Hagen; in a quarrel over the Nibelung's Ring on Siegfried's finger, Hagen has slain Gunther, and Gutrune is bending grief-stricken over her brother's body, when Brünnhilde enters, and thus addresses the assembled men and women: —

ORIGINAL GERMAN.	ENGLISH PROSE TRANSLATION.
BRÜNNHILDE.	BRÜNNHILDE.
[*noch im Hintergrunde.*]	[*still at the back of the stage.*]
Schweigt eures Jammers jauchzenden Schwall! Das ihr alle verriethet, zur Rache schreitet sein Weib.	Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

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greinen nach der Mutter,
da süsse Milch sie verschüttet:
doch nicht erklang mir
würdige Klage,
des höchsten Helden werth.

GUTRUNE.

[Brünnhilde! Neid-erbos'te!
Du brachtest uns diese Noth!
Die du die Männer ihm verhetztest,
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!
Sein Eheweib war'st du nie:
als Buhlerin
bandest du ihn.
Sein Mannes-Gemahl bin ich,
der ewige Eide er schwur,
eh' Siegfried je dich ersah.

GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!
Dass du das Gift mir riethest,
das ihr den Gatten entrückt!
Ach Jammer!
Wie jäh nun weiss ich's,
Brünnhild' war die Traute,
die durch den Trank er vergass!]

[*Sie wendet sich voll Scheu von* SIEGFRIED *ab, und beugt sich in Schmerz aufgelöst über*

[*She walks quietly farther forward.*]

I have heard children wauling for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.

GUTRUNE.

[Brünnhilde! full of envious malice, thou broughtest us this sorrow! Thou who set the men upon him, woe that thou ever camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his wife; thou but bound'st him as a paramour. His wedded wife am I, to whom he swore eternal oaths ere Siegfried ever saw thee.

GUTRUNE.

[*in the most violent despair.*]

[Accursed Hagen! for counselling me the poison that took her husband from her! Oh woe! How harshly I now know that Brünnhilde was the beloved one whom he forgot through the potion!]

[*She turns away from* SIEGFRIED *full of abhorrence, and bends down in grief over*

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GUNTHER'S *Leiche: so verbleibt sie regungslos bis an das Ende.— Langes Schweigen.*]

[HAGEN *steht, auf Speer und Schild gelehnt, in finsteres Sinnen versunken, trotzig auf der äussersten anderen Seite.*]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht* SIEGFRIED'S *betrachtet, wendet sie sich mit feierlicher Erhebung an die* MÄNNER *und* FRAUEN.]

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf':
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt! —
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eigener Leib.—
Vollbringt Brünnhilde's Wort!

[*Die* JÜNGEREN MÄNNER *errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen:* FRAUEN *schmücken ihm mit Decken, auf die sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in den Anblick der Leiche versunken.*]

Wie die Sonne lauter

GUNTHER'S *body; she remains thus motionless until the end.— Long silence.*]

[HAGEN *stands, leaning on his spear and shield, plunged in deep thought, on the extreme opposite side.*]

BRÜNNHILDE.

[*alone in the middle of the stage: after gazing long at* SIEGFRIED'S *countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the* MEN *and* WOMEN.]

Heap up great logs to a pile there on the bank of the Rhine; let the glow flare high and bright that consumes the noble body of the sublimest hero! — Lead his charger hither, that it may follow the hero with me. For my own body longs to share the hero's most sacred honor.— Fulfil Brünnhilde's wish!

[*The* YOUNGER MEN *erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds;* WOMEN *adorn it with tapestries, upon which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

His light shines upon me pure as the

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strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten
— einzig ihm theuer —
schied er sich durch sein Schwert.—
Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge;
laut'rer als er.
liebte kein and'rer:
und doch alle Eide,
alle Verträge,
die treueste liebe —
trog keiner wie er! —

sun: the purest was he that betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him. — Truer than he did no one swear oaths; more faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! —

Wiss't ihr wie das ward? —

O ihr, der Eide
ewige Hüter!
Lenkt eu'ren Blick
auf mein blühendes Leid:
erschaut eu're ewige Schuld!
Meine Klage hör',
du hehrster Gott!
Durch seine tapferste That,
dir so tauglich erwünscht,
weihtest du den
der sie gewirkt,
dem Fluche dem du verfielest: —
mich — musste
der Reinste verrathen,
dass wissend wurde ein Weib! —

Know ye how this came to pass? —

O ye, eternal guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: — the purest was destined to betray me, that a woman should be filled with knowledge! —

Weiss ich nun was dir frommt? —

Do I know now what avails thee? —

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Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott! —

I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god! —

[*Sie winkt den* MÄNNEN, SIEGFRIED'S *Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von* SIEGFRIED'S *Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.*]

[*She beckons to the* MEN *to raise up* SIEGFRIED'S *corpse and bear it to the pyre; at the same time she draws the Ring from* SIEGFRIED'S *finger, contemplates it during the following, and at last puts it on her own.*]

Mein Erbe nun
nehm' ich zu eigen.—
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, dass mich verbrennt,
rein'ge vom Fluche den Ring:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.—

I now take possession of my inheritance. — Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mishap.—

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[*Sie wendet sich nach hinten, wo* SIEGFRIED'S *Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem* MANNE *den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!
Raun't es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahr't vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so — werf' ich den Brand
in Walhall's prangende Burg.

[*She turns toward the back, where* SIEGFRIED'S *corpse already lies stretched out on the funeral pile, and snatches a mighty firebrand from one of the* MEN.]

Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei* RABEN *sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*Zwei* JUNGE MÄNNER *führen das Ross herein;* BRÜNNHILDE *fasst es, und entzäumt es schnell.*]

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe? —
Fühl' meine Brust auch
wie sie entbrennt;

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two* RAVENS *have flown up from the shore, and disappear in the background.*]

[*Two* YOUNG MEN *lead in her steed;* BRÜNNHILDE *takes it, and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neighest thou joyfully to follow thy friend? Does the laughing flame lure thee to him? — Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love! — Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

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helles Feuer
das Herz mir erfasst:
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein! —
Heiaho! Grane!
Grüss' deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

[*Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satzte in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint. Entsetzt drängen sich die* FRAUEN *nach dem Vordergrunde. Plötzlich bricht das Feuer zusammen, so dass nur noch eine düstere Gluthwolke über der Stätte schwebt; diese steigt auf und zertheilt sich ganz: der Rhein ist von Ufer her mächtig angeschwollen, und wälzt seine Fluth über die Brandstätte bis an die Schwelle der Halle. Auf den Wogen sind die drei* RHEINTÖCHTER *herbeigeschwommen.*— HAGEN, *der seit dem Vorgange mit dem Ringe in wachsender Angst* BRÜNNHILDE'S *Benehmen beobachtet hat, geräth beim Anblicke der* RHEINTÖCHTER *in höchsten Schreck; er wirft hastig Speer, Schild, und Helm von sich, und stürzt wie wahnsinnig mit dem Rufe:* Zurück vom Ringe! *sich in die Fluth.* WOGLINDE *und* WELLGUNDE *umschlingen mit ihren Armen seinen Nacken, und ziehen ihn so zurückschwimmend mit sich in die Tiefe:* FLOSSHILDE *ihnen voran, hält jubelnd den gewonnenen Ring in die Höhe.— Am Himmel bricht zugleich von fern her eine, dem Nordlicht ähnliche, röthliche Gluth aus, die sich immer weiter und stärker verbreitet.— Die* MANNER *und* FRAUEN *schauen in sprachloser Erschütterung dem Vorgange und der Erscheinung zu.*]

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The* WOMEN *crowd in terror toward the foreground. Suddenly the fire falls in, so that only a sombre cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three* RHINE-DAUGHTERS *have swum in on the waves.*—HAGEN, *who since the business with the Ring has been watching* BRÜNNHILDE'S *behavior with growing anxiety, is seized with the utmost terror at sight of the* RHINE-DAUGHTERS; *he hurriedly casts spear and shield from him, and plunges like mad into the waves, with the cry:* "Back from the Ring!" WOGLINDE *and* WELLGUNDE *encircle his neck with their arms, and so drag him, swimming back again, down to the depths:* FLOSSHILDE, *swimming ahead of them, holds up the regained Ring rejoicing. — In the sky there breaks forth at the same time a ruddy glow, like Northern Lights, and spreads itself out ever wider and stronger.— The* MEN *and* WOMEN *gaze in speechless emotion at these events and the apparition. The curtain falls.*]

The original text of this last speech of Brünnhilde's, as published before the music of the drama was written, contained far more definite allusions to the *Ragnarök*, or Dusk of the Gods, the "Last Day" or "End of the World" in the Northern Mythology. After hurling the firebrand into the funeral pyre, when Wotan's two ravens fly up from the banks of the Rhine, Brünnhilde went on as follows: —

Ye of the race that shall remain in blooming life, mark well what I announce to you! — When ye have seen Siegfried and Brünnhilde consumed by the kindling flames, when ye have seen the Rhine's daughters return the Ring to the depths, then look ye Northward

through the night: if then ye see a holy glow shining in the heavens, so know ye all that ye have seen the end of Valhalla! —

When the race of gods has passed away like a breath, I leave behind me the world without rulers. I now bequeath to the world the treasure of my most sacred knowledge. — Not possessions, not gold, nor godlike splendor; not house, nor court, nor lordly show; not the deceitful bond of dim contracts, nor the hard law of hypocritical custom: Love alone gives blessedness in joy and sorrow.

For this last paragraph Wagner afterward substituted the following: —

If I lead (heroes) no more to Valhalla's feasts, know ye whither I go? I depart from the Land of Desire, the Land of Illusion I flee forever; I close behind me the open portals of ever-renewed Being. Redeemed from reincarnation, filled with knowledge, I now journey to the most holy Land of Election, the goal of all world-wanderings, where dwells neither Desire nor Illusion. Know ye how I have compassed the blessed end of all that is eternal? The deepest sorrows of mourning Love have opened mine eyes: I have seen the World end.—

When it came to writing the music to this closing scene of *Götterdämmerung*, Wagner cut out all of this, content to let the closing music itself, and the allegorical glow in the scenic sky, suggest the consummation of the Dusk of the Gods, without referring to it more definitely in the text. In the glowing orchestral peroration of the work we accordingly find an interweaving of the following leading-motives: the VALHALLA-MOTIVE (in the brass), the MOTIVE OF THE GODS' STRESS (in the basses), the RHINE-DAUGHTERS'-MOTIVE (in the oboes and clarinets), the FIRE-MOTIVE (in the violins, harps, and wood-wind), and the REDEMPTION-MOTIVE (in the first violins and flutes).

But, although Wagner finally preferred to content himself with this merely musical and scenic suggestion of the Dusk of the Gods, it is evident enough that he valued the idea highly. The text of this closing drama of the tetralogy *Der Ring des Nibelungen* was written before that of the three preceding ones,— *Das Rheingold*, *Die Walküre*, and *Siegfried*. Its original title was *Siegfried's Tod* (Siegfried's Death), and it contained nothing whatever referring to the Dusk of the Gods. So far from this, that we find in Brünnhilde's dying speech over Siegfried's body the following passage, which points directly the opposite way: —

Ye Nibelungs, hear my words! I proclaim the end of your servitude: he who forged

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the Ring and bound you busy ones to slavery shall not receive it back again,— yet let him be free as ye are! For I give this gold to you, wise sisters of the waters' depths! May the fire that consumes me cleanse the Ring of its curse: ye shall dissolve it and keep pure the radiant gold of the Rhine, that was stolen from you for evil! — Let One only reign: Allfather! thou lordly one! Rejoice in the freest hero! I bring thee Siegfried: give him loving greeting to the fastnesses of eternal power!

And at the end of the drama the chorus of men and women sing as follows: —

Wotan! Wotan! Ruling god! Wotan, consecrate the brand! Burn the hero and his bride; burn the faithful steed: that, wondrous holy and pure, Allfather's free companions may give them greeting united in eternal ecstasy!

The very change of the title, from *Siegfried's Tod* to *Götterdämmerung*, and the consequent changes in the text of Brünnhilde's last speech, show plainly enough how much Wagner valued the mystical, rather Schopenhauerish and neo-Buddhistic, meaning he attributes to the old Northern *Ragnarök.*

Symphonic Poem No. 3, "Danse Macabre," Opus 40.

Camille Saint-Saëns.

The *Danse macabre*, *Todtentanz*, or Dance of Death, has been a favorite subject with poets, painters, and composers. Saint-Saëns, in this symphonic poem of his, has sought to illustrate musically the following extract from a poem by Henri Cazalis:

Zig, Zig, Zig — grim Death in cadence,
Beating time with his heel upon a tomb,
Death plays a dance-tune at midnight,
Zig, Zig, Zig, upon his hurdy-gurdy.

The winter wind blows, and the night is dark;
You hear moaning through the lindens;
Through the gloom the white skeletons pass by,
Skipping and running in their shrouds.

Zig, Zig, Zig — they all are frisking.
You hear the dancers' bones crack.

.

But hist! of a sudden they quit the round;
They push onward, they fly, the cock has crowed.

The composition is perfectly free in form, and fantastic in character. All the items in the above quoted lines are more or less vividly reflected in the music. The solo violin gives the mad tuning and weird playing of the ghostly fiddler: a theme which is elaborately worked out by the orchestra in the course of the piece; and the night-wind is heard to sigh and moan to a simplified chromatic version of this diabolic dance-tune. The rattling of the skeletons' bones is keenly suggested by the xylophone — an instrument hitherto unused in serious orchestral music. The cock crows on the

oboe — one of the best cock-a-doodle-doos since Sebastian Bach's cock in the *St. Matthew Passion!** And the ghastly gray morning twilight is poetically suggested, as the skeleton crew hasten away *sub umbras.*

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, xylophone, cymbals, harp, and the usual strings.

"Patrie!" Dramatic Overture in C minor, Opus 19.

Georges Bizet.

This overture is perfectly free in form, adhering in no wise to symphonic traditions. It opens, *Moderato* in C minor (4-4 time), with a lively, military-sounding theme, given out *fortissimo* by the full orchestra. This theme is developed at some length until, after a brief interval of imitative subsidiary work in the strings and wood-wind, it reappears *pianissimo* (but still with full orchestra) in C major. Some brilliant subsidiary passage-work leads at last to loud calls on the trombones, with mimic cannon-shots on the bass-drum (without cymbals), against a sustained high *tremolo* in the violins, after which the first theme returns once more *fortissimo* in C minor, and is forthwith repeated *pianissimo e crescendo* in C major. This leads to a modulation to F major (major sub-dominant of the principal key), and the violas, clarinets, and bassoons in unison give out a second theme *fortissimo* over two-part counterpoint "*alla zoppa*" in the 'celli and double-basses. This theme has much of the character of a folk-song; but I have not been able to identify it in any collection of French songs, neither has any French musician I have asked about it recognized it as a national melody; it seems highly probable, therefore, that the melody is Bizet's own. It is but briefly developed, and leads to a strong subsidiary phrase in the trombones, ophicleide, and bassoons, interrupted by loud calls on the horns, trumpets, and cornets, leading in turn to a *fortissimo* resumption of the second theme by the full orchestra, all the strings playing a skipping contrapuntal bass in octaves. This climax ends suddenly in E major.

After a long pause in the whole orchestra, a more cantabile third theme, *Andante molto* in A minor (4-4 time), is given out *piano* by the violas and 'celli in unison, against *staccato* chords in the brass instruments and double-basses *pizzicati;* this expressive melody is extendedly developed in true French style, passing after a while into the violins in octaves, and then into all the strings (except double-basses) in octaves, the accompaniment growing richer and richer in coloring and more and more elaborate in figuration. This passage is followed by a fourth theme, *Andantino* in A

*To appreciate the crowing of Saint-Saëns's cock here, one must remember that the French counterpart of our "Cock-a-doodle-doo!" is "*Co-co-ri-co!*" with the accent falling upon the "*ri.*"

major (3-4 time), sung at first by the violas, English-horn, and clarinet in unison, against rising and falling arpeggj in the muted violins; it is then further developed, with varying orchestration, leading at last to a sudden *pianissimo* return of the first theme in D minor. A *crescendo* climax on this theme leads to a reappearance of the trombone subsidiary, with its interrupting triplet calls on the horns and trumpets, and this to a sonorous return of the second, folk-song theme, *Moderato maestoso* in C major (6-8 time), in the strings, cornets, trombones, ophicleide, and harps, loud calls on the other wind instruments and rushing upward chromatic passages in the strings and wood-wind coming in between the phrases. This grand outburst, with the fourth theme coming in toward the end as a counter-subject, closes the composition.

This overture is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, triangle, bass-drum and cymbals, snare-drum, harps, and the usual strings. The score is dedicated to Jules Massenet.

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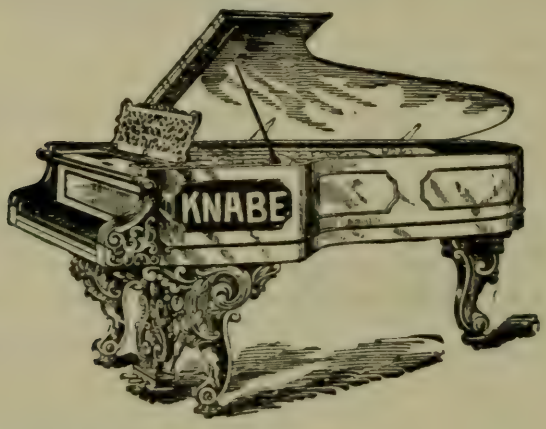
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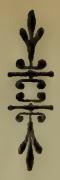
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PROGRAMME.

Ludwig van Beethoven — Overture to "Leonore," No. 3, in C major, Op. 72

Hermann Goetz — Scena: "My strength is spent," from "The Taming of the Shrew"

Franz Schubert — Unfinished Symphony in B minor

I. Allegro moderato (B minor) - - - - 3-4
II. Andante con moto (E major) - - - - 3-8

Robert Volkmann — Serenade for String Orchestra, No. 3, in D minor, Op. 69

Larghetto non troppo (D minor) - - - - 4-4
Solo Violoncello, Mr. ALWIN SCHROEDER.

Gounod — "Ave Maria"

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Hector Berlioz — a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs
From "The Damnation of Faust," Op. 24.

Richard Wagner — Overture, "Rienzi"

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OVERTURE TO "LEONORE," NO. 3, IN C MAJOR, OPUS 72.

LUDWIG VAN BEETHOVEN.

This overture, written in 1806 for the second set of performances of the opera, at the Imperial Private Theatre in Vienna, is a remodelled version of the overture commonly known as "*Leonore* No. 2." It was much objected to, at first, on account of its length (although not so long as the "No. 2") and difficulty. Beethoven wrote two more overtures to the same opera: the so-called "No. 1" for a performance in Prag which never came off (it was to have been in 1807), and the "overture to *Fidelio*" for the final performances in Vienna in 1814. When the "No. 3" was first played in Leipzig in 1810, the *Allgemeine musikalische Zeitung* noticed it as follows: —

"... Then came the new overture by Beethoven to his opera *Leonore*, which has just been published. This is one of the original master's richest, most imposing, and difficult compositions, as it is also one of his strangest. It is, throughout, the creation of an overbrimming fancy, which ever produces something new and surprising — but, as it seems to us, of this alone."

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), which opens with a *fortissimo* G in the full orchestra (without trombones, however); this G, struck short by the strings, is sustained and diminished by the wood-wind until the strings take it up again and, together with the flute, clarinets, and bassoon, slowly play down the scale of C major in octaves, from G to G, ending on F-sharp. This F-sharp is thrice swelled and diminished by the strings, while the bassoons come in with soft ascending sighs in 3rds, establishing the unrelated tonality of B minor. A measure of full harmony in the strings modulates by deceptive cadence to A-flat major, in which key the clarinets and bassoons now sing the opening phrases of Florestan's air, "*In des Leben's Frühlingstagen*," in the second act of the opera, against an accompaniment in the strings and

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sustained E-flats in the alto and tenor trombones (used here like bass-trumpets). Then follow weird, mysterious harmonies in the strings, followed by lighter imitations on a triplet figure between the flute and first violins, while the bassoons and basses come in ever and anon with scraps from the Florestan theme. A short climax leads to a tremendous outburst of the full orchestra on the chord of A-flat major; a highly dramatic passage, now tender, now angry chords, now fragments of pathetic melody, interspersed with contrapuntal reminiscences of the triplet figure, leads over to the main body of the overture.

This movement, *Allegro* in C major (2-2 time), opens *pianissimo* with the first theme in the first violins and 'celli in octaves, against a sustained tremolo in the violas, and nervous rhythmic pulsations in the double-basses; a *crescendo* on the initial figure of the theme, by fuller and fuller orchestra, leads to a raging *fortissimo* in which the theme now appears in its entirety, and is developed at some length with the utmost energy. Just before this development comes to an end, there is a sudden change to B minor (like the one in the introduction), and this section of the first part of the movement ends in this key. The beautiful second theme is introduced in the horns, then passes to the first violins and flute, against agitated triplet arpeggj in the second violins and violas; it begins in E major, then passes by a beautiful and sudden modulation to F major, then through G minor, A minor, and B major back to E major again, when a subsidiary passage sets in, in which figures from the first theme are worked up to a climax, ending the first part of the movement.

The free fantasia is shorter and far simpler than the original one (in the "No. 2"), and consists for the most part of fierce outbursts of the full orchestra, alternating with repetitions of a melodic phrase already heard in the slow introduction; toward the end it becomes, however, more elaborate and contrapuntal, ending with a rushing climax which leads to the key of B-flat major. Here comes a dramatic episode: the trumpet-call and part of the song of thanksgiving from the prison-scene in the second act of the opera; some passage-work on a figure from the song of thanksgiving leads over to the third part of the movement.

The third part begins *piano* with the first theme in the dominant (G major) as a flute solo; then follows a *crescendo* passage, leading to a return to the tonic, in which key the theme is repeated *fortissimo* by the full orchestra, and developed somewhat more concisely than in the first part, the section now ending in the dominant of the principal key. The second theme now comes in the tonic (C major), and is followed by developments in passage-work on figures from the first theme, as in the first part of the movement. But now the second theme returns once more, and one of its figures is made the subject of some rather recitative-like developments, which lead to the Coda.

The Coda (*Presto*) begins with some rushing scale-passages in the first violins, which are soon joined by the second violins, then by the violas, and at last by the basses, leading to a *fortissimo* outburst of the whole orchestra

on the first theme, which is now worked up in a tremendous climax to a final apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

HERMANN GOETZ was born at Königsberg on December 17, 1840, and died at Hottingen (Canton of Zürich), Switzerland, on December, 3, 1876. His first musical instruction was from Louis Köhler on the pianoforte; after finishing his studies at the University of Königsberg in 1858, he went to Berlin, where he entered Stern's school, studying the pianoforte under Hans von Bülow, and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur, in Switzerland; here he also gave lessons, founded a singing society, and conducted an amateur orchestra. In 1867 he moved to Zürich, but kept up his engagements in Winterthur nevertheless; two years of over-exertion, working hard in both towns and continually travelling between the two, undermined his health. In 1870 he moved to Hottingen; but he never recovered his health, and died there six years after his arrival. Goetz, like Norbert Burgmüller, probably died before the full development of his powers as a composer, at the early age of thirty-six. He was among the most noteworthy and legitimate followers of Mendelssohn and Schumann, and the general bent of his genius was in the classic, rather than in the "future," direction; still he could not wholly escape the artistic influence of his day, and, had he lived longer, his classicism might well have been more and more modified, especially as he had won his most notable success in writing for the stage, and fully meant to pursue that career still farther. His best known works are his symphony in F major and, above all, his opera, *Der Widerspenstigen Zähmung* (Taming of the Shrew), which was brought out at Mannheim on

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October 11, 1874, and afterwards given with great success (in an English version by the Rev. J. Troutbeck) in London on January 20, 1880.

The following personal reminiscences of Goetz, kindly furnished me by Dr. Louis Kelterborn of this city, will be read with interest.

"It was about thirty years ago that Goetz appeared at one of our symphony concerts" (in Basel) "as composer, conductor, and pianist. I was then about twelve years old, and one of the few alto boys who were allowed to join the select special choir (a portion of the Oratorio Society) which had to sing in smaller choral works at symphony concerts; to take part, for instance, in a complete performance of Berlioz's *Romeo and Juliet* symphony (a work which was abominably criticised on that occasion, but made such an overwhelming impression upon me that I sat almost crying on the floor).

"Goetz conducted his *Frühlings-Ouvertüre*, and I still remember his untiring efforts at the last rehearsal to make the string players bring out some difficult passages in all clearness, beauty, vividness, and perfection of ensemble. He was tall and very lively in his gestures, pale as wax, with red lips, and eyeglasses, being already a very sick man; his voice was thin and hoarse, so he was compelled to whisper his remarks to the orchestra, rather than utter them clearly. His playing (of a Mozart concerto, if I am not mistaken) was — as far as a boy of my age could understand and feel — almost angelic. After his conducting and playing, he was given a seat in the balcony, very near where I sat. So exhausted was he by his work that he seemed to fall asleep. During the symphony he sat there, pale as a ghost, with his mouth half open, his eyes closed, and his handkerchief in his hand. After the last chord he had to be waked, and at once began to cough frightfully; I heard him say: '*Nun kommt das abscheuliche Blutspein wieder!* (Now comes that abominable blood-spitting again!)'

"The whole scene made an indelible impression upon my boyish imagination, and often have I recalled it later on, when his operatic triumph came, when his works were given,— among them a very interesting, though hardly very successful, violin concerto,— chamber-works, cantatas, etc. On a tour through the Canton Glarus, in 1879, I visited his last summer residence in Reichisau, in a very high, pure, and grand Alpine atmosphere. There was a grove of majestic trees, in the midst of which was a sort of natural writing-desk, formed of branches, on which he wrote his *Francesca da Rimini;* and the landlord showed me an autograph song which Goetz had written in his album of famous visitors to the place."

SCENA, "MY STRENGTH IS SPENT," FROM "THE TAMING OF THE SHREW."

HERMANN GOETZ.

Der Widerspenstigen Zähmung (Taming of the Shrew), comic opera in four acts, the text freely arranged from Shakspere's comedy by Joseph Viktor Widmann, the music by Hermann Goetz, was first brought out at Mannheim on October 11, 1874. The scene sung at this concert — *Adagio* in

E-flat minor (4-4 time) and *Allegro moderato* in G-flat major (4-4 time) — is Act IV., Scene 3. The situation is where Katharine, overcome by Petruchio's violence in the scene where he finds fault with every dish served up to him, soliloquizes about her love for him and her intention to change her previous shrewish demeanor. The text, in the original German and the current English version, is as follows : —

Die Kraft versagt, des Kampfes bin ich müde.
Und wie ein Schiff im Seesturm untergeht,
So stirbt des kühnen Muthes letzter Schimmer
In dem Orkane seines Zorns dahin.

Sind Weibes Waffen doch Strohhalmen gleich!
Wo ist mein Stolz? Wie bin ich jetzt so weich!
Und hass' ich ihn? O nein! Welch' Wort, ihn hassen!
Mein Leben wollt' für ihn ich lassen.
O könnt' ich ihn versöhnt und milde seh'n!
Sonst muss in seinem Zürnen ich vergeh'n.

Es schweige die Klage!
In Dehmuth es trage,
Was noch so Schweres er dir beschliesst!
In freundlichem Scheine
Winkt dir nur eine,
Nur eine Hoffnung, die dir's versüsst:

Dass ihn die Arme
Zuletzt erbarme,
Dass ihre Dehmuth ihn endlich rührt.
O Wonnegedanke!
O Glück ohne Schranke!
Dass ihn die Liebe an's Herz mir führt.

My strength is spent, of fighting I am weary.
And as a ship goes down before a storm,
So does the latest glimmer of my courage
Before the wildness of his anger die.

Are woman's weapons only made of straw?
Where is my pride? Why am I now so weak?
Abhor I him? Oh, no! Abhor I cannot!
My life for him I would surrender.
I would that I could see him placable!
For else beneath his anger must I pine.

Keep back lamentation
With meek resignation,
And bear the trial he bids thee bear!
To calm thy repining,
One hope is shining;
With thee it lingers, and sweetens care.

Blest expectation,
That such resignation
His heart to mercy at last may move.
O thought full of pleasure!
O joy out of measure!
That I hereafter may have his love.

UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT.

This beautiful torso of a symphony is marked No. 8 by Grove, and No. 9 in Breitkopf & Härtel's complete edition of Schubert's works. The manuscript was begun on Oct. 30, 1822; the first two movements were

completed, and nine measures of the scherzo sketched out; the full score and a 4-hand pianoforte arrangement of the first two movements were published by Spina, in Vienna.

The first movement, *Allegro moderato* in B minor (3-4 time), has no slow introduction, but begins immediately with the first theme given out *pianissimo* in low octaves by the 'celli and double basses, and wholly unaccompanied. The first and second violins enter on the ninth measure with a nervous, agitated theme in 3rds and 6ths against a mournful, wailing counter-theme in the oboe and clarinet. This new theme and counter-theme play a far more important part in the movement than is usual with a purely subsidiary theme; from their position in the exposition — coming immediately after the first theme — they might well be called a double first subsidiary; but their importance in subsequent developments is such that one is tempted to call them a second period of the first theme itself. Their simultaneous development is cut short all of a sudden, after eighteen measures or so, by some strong, stertorous chords in the full orchestra; the bassoons and horns sustain a long held D, and a simple modulation to G major ushers in the second theme. This wonderful idyllic melody is sung by the 'celli against syncopated chords in the violas and clarinets, and then taken up by the first and second violins in octaves. It leads to some strong subsidiary passage-work, in which a figure from the second theme is worked up in two-part imitative counterpoint by the strings against a background of sustained harmony in the wind instruments. This is then followed by some closer imitations on the second theme itself in the strings and wood-wind, which take the place of a conclusion-theme. Here the first part of the movement ends, and is forthwith repeated. The form is thus essentially that of the sonata, the second subsidiary and conclusion-themes being, however, formed from material already contained in the second theme. But the several periods are (as was Schubert's wont) so sharply defined that the ear cannot possibly mistake their boundaries. This exposition is a fine example of Schubert's clear, lucid style; although its very simplicity and clarity may perhaps give it a certain air of predetermined formality.

The free fantasia is very long and elaborate, and — what is rather curious — is devoted wholly to the working-out of the first theme. The third part of the movement begins in the tonic with the nervous second period of the first theme, and then proceeds almost exactly as the first part did, except that the second theme now comes in D major (relative major of the tonic). A brief free coda closes the movement. There are very few first movements of symphonies in which the third part shows so little variation from the first.

The second movement, *Andante con moto* in E major (3-8 time), is exceedingly rich in thematic material, if correspondingly poor in anything that really deserves the name of working-out. Its form may be described as the sonata-form without free fantasia; this would make it in what is sometimes called the sonatina-form, were it not for the number of subsidiary themes

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and the great length of the movement. It begins with an exposition of the first theme by the strings, interrupted at times by the wind instruments. Then comes a strong, heroic first subsidiary (also in the tonic, E major), given out *forte* in full harmony by all the wood-wind and brass, over a contrapuntal bass in all the strings in octaves. This theme bears a curious likeness to the still more heroic theme of the trio of the scherzo of Schubert's great C major symphony, although a marked difference in rhythm is not to be overlooked. It is followed by a return of the first theme (still in E major) in the wood-wind. The second theme begins in C-sharp minor (relative minor of the tonic), but passes through frequent modulations in the course of its development; it is sung by the clarinet at first, over syncopated chords in the strings. It is followed by a *fortissimo* second subsidiary in C-sharp minor, given out with resounding force by the full orchestra, with the melody in the violins. The conclusion-theme in D major sets in immediately upon it, the melody in the first violins closely imitating the bass in the lower strings, against a syncopated accompaniment in the second violins and violas. A free closing passage on a figure taken from the conclusion-theme, in the wood-wind and horns, leads over in *decrescendo* to the next part of the movement.

This part (like the third part in the first movement) is an almost exact repetition of the first, but with the following changes of key. The first theme and first subsidiary remain unchanged in the tonic, E major; but, at the return of the first theme, the key changes to A major. The second theme and second subsidiary are both in A minor; the conclusion-theme in E major. There is a short coda on figures taken from the conclusion and first themes.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

The Flemish and Italian Contrapuntal Schools.

What I have called the Age of Strict Single Counterpoint* covers a period of somewhat over two centuries, from the time when the old, tentative *Déchant*, or Discantus, had become so developed as to deserve the name of Counterpoint up to the establishment of the so-called Florentine Music Reform of the Seventeenth Century and the beginnings of Modern Music. This period, dating roughly from 1380 to 1600, was illustrated by several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

The first name of importance we meet with is that of Guillaume Dufay. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a

* I much prefer the term "Single Counterpoint" to the more current one, "Simple Counterpoint"; it is at once a more exact translation of the original Latin term, *Contrapunctus simplex*, and far better describes the sort of counterpoint in question, as opposed to "Double Counterpoint."

young man, he went to Italy,—as nearly all the noted Flemish composers did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he returned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices,

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and not as an harmonic progression *per se*. There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note (or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned Vincent Faugues (born in the Netherlands about 1415), Antenio Busnois (born ·? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477, Firmin Caron (born about 1420), and Johannes Regis, otherwise known as Jean de Roy (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably Johannes Okeghem, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has been denied. In 1444 he threw up his position at Antwerp; in 1461 he was head of the Chapel of Charles VII of France. Louis XI made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works have been thrown somewhat into the shade by the more brilliant genius of his great pupil, Josquin Després, his would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

His great pupil, Josquin Després, was born at Condé, near Saint-

Quentin, in the Hainault about 1450–55, and died there on August 27, 1521. His name, as recorded in his epitaph at Condé, was Jossé Després, — Josquin, or Jossekin, being a diminutive; he often signed his works in Latin, as Jodocus Pratensis, and in Italian, as Giusquino del Prato; but his name is found in many other forms, such as Deprés, de Prés, Depret, Deprez, Dupré, etc. He was first a choir-boy at the Cathedral at Saint-Quentin, and studied Counterpoint under Okeghem, probably at Tours. From 1471 to 1484 he was a member of the Pontifical Choir at Rome under Sixtus IV. He next passed some time (probably from 1484 to 1490) in Florence, highly esteemed by Lorenzo the Magnificent, after which it is probable that he lived for a while at the court of Ercole, Duke of Ferrara. It is known that he was, at one time, and, necessarily, after 1498, in the service of Louis XII, in Paris, where he lived on terms of great intimacy with the king. His last appointment was by Emperor Ferdinand I to the post of Provost of the Cathedral Chapter at Condé (not at Vienna, as has been stated), not earlier than 1515.

A. W. Ambros, the historian, has called Josquin the first composer of genius. There is, indeed, a depth of sentiment, almost of gentle pathos, in his music, for the like of which we may look in vain in the works of his predecessors, and is hardly surpassed by the greatest Italian masters of the sixteenth century. Ambros does not tire of extolling what he calls Josquin's "yearning glance (*den Josquin'schen Sehnsuchtsblick*)." The closing phrases of many of his movements are a pure ecstasy of divine love. Few composers have ever enjoyed so wide-spread a reputation during their lifetime as Josquin; he was as famous all over the musical world in his day as Wagner is in ours. Among his great contemporaries may be mentioned Pierre de la Rue, born in Picardy, a pupil of Okeghem's, and high in favor with Margaret of Austria; Antoine Brumel, also a pupil of Okeghem's (born in the Netherlands about 1480, died about 1520); Alexander Agricola, still another pupil of Okeghem's (born in the Netherlands in 1460–70, died in Valladolid, Spain, in 1520–30), and, greatest of all, albeit so much younger as hardly to be called a contemporary, Orlando Lasso, who brought the Flemish School to its culmination. But here we must leave the Netherlands for a while, and turn toward Italy.

One of the most noted of the Netherlandish composers was Adrian Willaert, born at Bruges in 1490. He was in all probability a pupil of Josquin Després, though the testimony on this point is not quite unquestionable. At all events, we know that, when he went to Rome, he was not a little astonished to hear the Pontifical Choir sing a six-voice motet of his own, which had for some time been highly esteemed in the Eternal City as a fine composition by Josquin! His pleasure was, perhaps, not quite so keen, when he told the papal singers that he was the real composer, and saw the august choir immediately lay the work aside, in high dudgeon that they, the first singers of the world, had been wasting their voices and enthusiasm upon the work of "an obscure Netherlander," under the impression that it had come from the pen of the great Josquin. Willaert had the

best of the laugh on his side, though, and did not long remain obscure. Andrea Gritti, Doge of Venice, recognized the young man's genius, and, when the leader of the Choir of St. Mark's died, sent to Rome for him in spite of all opposition to the unknown foreigner; on December 12, 1527, Willaert entered upon the duties of his new office. The choice was a good one, and the Vespers at St. Mark's soon became famous all over Italy. As a composer, Willaert was the legitimate successor of Josquin. He may be called the true Father of the Madrigal. Now he is principally famous as the founder of the great Venetian School, and teacher of ANDREA GABRIELI.

ANDREA GABRIELI was of a noble Venetian family, born in the Canareggio quarter of the city about 1510. He entered the Ducal Choir as a singer in 1536, and was raised to the position of organist at St. Mark's on the death of Willaert, his master, in 1566. He died in 1586. Of his many pupils two are especially famous: his nephew GIOVANNI GABRIELI, and HANS LEO HASSLER.

HASSLER was a German, born in Nuremberg in 1564; he came to Venice in 1584, and studied under the elder Gabrieli until the latter's death. He then returned home, and in 1601 went to Vienna. His fame as an organist was almost universal, and, as a composer, he ranked very high as one of the glories of the Venetian School. The Emperor Rudolf II conferred upon him a patent of nobility. In 1608 he entered the service of Christian II and Johann Georg, Elector of Saxony. He died of consumption at Frankfort-on-the-Main on June 5, 1612. But it is in his great fellow-pupil of old Andrea that we have the most shining light of the Venetian School.

GIOVANNI GABRIELI was born in Venice in 1557. In 1585 he was appointed organist at St. Mark's. He was one of the three greatest composers of his day, the other two being ORLANDO LASSO and PALESTRINA. But we must now go back a little.

While Andrea Gabrieli (the uncle) was intoxicating all Venice, the Pontifical Choir in Rome was rich in great composers. Their school and what may be called their musical pedigree are not so clearly to be traced

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as was the case with the great Venetians, who could prove (what was then called proving) their direct descent from Okeghem and Binchois. But one of the Romans, JACQUES ARCADELT, was born somewhere in the Netherlands about the beginning of the sixteenth century. Another was CRISTOFANO MORALES, a Spaniard, born in Seville, whose style was very like that of Arcadelt. Then there was the Frenchman, CLAUDE GOUDIMEL, who now claims our attention for more reasons than one. Goudimel was born at Vaison in the district of Avignon between 1500 and 1510. He came to Rome and entered the Pontifical Choir in the reign of Paul III. He was especially noted as a teacher, although, as a composer, he showed a fine sense for beauty. Ambros says: "Goudimel's works have a peculiar charm, a graceful loveliness, and a delicate, almost girlish grace, which is especially to be felt when we compare them with the vigorous, more masculine works of Morales or Arcadelt." He formed many pupils who added lustre to the Roman School. As one of these was so very great, so royally overtopped his contemporaries, I will mention only him: GIOVANNI PIERLUIGI DA PALESTRINA.

GIOVANNI PIERLUIGI was born at Palestrina — the old classic Praeneste, older than Rome or Alba Longa — a little town about sixteen miles South East of Rome: it can be seen from the top of the Palatine on a clear day. There is some doubt as to the date of his birth, but the latest researches point to the year 1514. His family name was Sante. His early childhood he passed as a little street ragamuffin, or gutter-sprite, in Rome, supported mainly by voluntary contributions from the charitably inclined. So runs one story. Another account has it that he was sent to Rome by his parents, to enter Claude Goudimel's Music School. At any rate, we know that he did study under the French master. Palestrina's life does not furnish the biographer with particularly exciting material. He was too hard and constant a worker to lead a life full of incident. His career as a musician began upon his graduating from Goudimel's school about 1544. He lived quietly in Rome during his whole lifetime, saw fifteen popes — from Leo X to Clement VIII — ascend the throne and pass away, and died at a very advanced age on February 2, 1594. His biographer Cicerchia says that he was very rich, owning three houses in the Lungana, giving his daughters handsome dowries, and investing largely in real estate. But this is far from probable. In the preface to his *Lamentationes*, dedicated to Sixtus V in 1588, he complains bitterly of his lifelong poverty, even of his want of the bare necessaries of existence. Sixtus V was not the man to swallow such a story, if it were not true, and Palestrina must have known the Pontiff's temper too well to try to bring down such a very wily bird with a long bow. It is too evident that, like many another great man of genius, he was miserably poor during the greater part of his life.

Palestrina's first official post was that of leader of the choir of the Vatican Basilica (now known as the St. Peter's Choir, not the Pontifical Choir of the Sixtine Chapel). His first published work was a book of masses, which appeared three years after his appointment, that is, in 1554. Julius III, to whom it was dedicated, was so pleased with it that he invited the composer to try and pass the rigid examination imposed upon candidates for the leadership of the Pontifical Choir; this he accordingly did in 1555, giving up his former post to Giovanni Animuccia. When Paul IV ascended the throne, his well-known furious reforms in Church matters gave Palestrina an unlooked-for blow: he, with two other musicians, was expelled from the Pontifical Choir because he was a married man. This happened on July 30, 1555, when he had been only three months in office. But, on October 1, he got the position of leader of the Choir of San Giovanni in Laterano.

While holding this office, he wrote his famous *Improperie*, which so delighted Paul's successor, Pius IV, that he offered him the more gainful position of leader of the choir at Santa Maria Maggiore, which he accepted on March 1, 1561. This post he held for ten years, in which period of his life he performed that much extolled feat of "saving the Art of Music." The story of this remarkable exploit must be told in another chapter.

Palestrina can not truly be called a pioneer in any particular direction; he was greater than his contemporaries and predecessors, not so much by the originality of his genius as by his uniting in himself the finest qualities of all of them. There is one side of Palestrina's genius which we find quite equalled by Orlando Lasso; another in which Giovanni Gabrieli was indisputably his peer. It was in his many-sided perfection that he surpassed them both. Still it is probable that the greater spiritual depth and intellectual vigor lay with Palestrina.

Of these three mighty composers of the last great period of the Epoch of Strict Single Counterpoint, Orlando Lasso, Giovanni Gabrieli, and Palestrina, it may be said that Gabrieli, the Venetian, was somewhat the inferior of his rivals in point of purely technical skill; he was not quite so easily expert a contrapuntist. But his gorgeous brilliancy of style, the warm Venetian glow of his coloring,—for the Venetians ran to color in Music as well as in Painting,—his admirable sense for Beauty, and his peculiar power of charming, amply repay for his now and then shirking a severe technical contrapuntal task, and cutting his way through it in the Gordian fashion. Orlando Lasso was more of a contrapuntist, and, if his sense of beauty may have been less striking than Gabrieli's, his easy command over his material and the grand vigor of his style make him fully Gabrieli's equal. Palestrina was all in all!

Orlando Lasso was born at Mons, in the Hainault, in 1520, one year before Josquin Deprés's death. His real name was Roland Delattre, but we find it variously given, as Roland de Lattre, Orland de Lassus, Roland Lassus, Orlandus Lassus, Orlando di Lasso, &c. In his boyhood he was choir-boy at the church of Saint-Nicolas at Mons, and is said to have been kidnapped three times on account of the beauty of his voice. At the age of twelve, he accompanied Ferdinand de Gonzaga, Viceroy of Sicily, to Milan and thence to Sicily. In 1541 he went to Rome and, after passing six months in the palace of the Cardinal-Archbishop of Florence, who was then staying in Rome, obtained the important position of leader of the choir of the basilica of San Giovanni in Laterano, although he was only twenty-one. He held this office up to 1548. He next travelled through many parts of Europe, finally settling in Munich, where he took the leadership of the then famous choir of Albert V of Bavaria. It has been reported that, while he was in Paris, Charles IX ordered him to write the celebrated *Seven Psalms of Penance*, which were to serve as a balm to the royal soul, then overmuch troubled by the spectre of the St. Bartholomew Massacre. The only trouble about this story is that these very Psalms are to be found carefully written out, in the Munich Library, in volumes bearing unquestionably authentic dates of from 1565 to 1570; and the St. Bartholomew Massacre occurred in 1572.

Ever since his first visit to Italy, Orlando Lasso moved in the highest society. He married Regina Weckinger, a maid of honor at the ducal court of Brabant, and was himself raised to the order of Nobility. He was the most voluminous composer on record, the number of his works being quoted at two thousand. No wonder this constant strain upon his brain, added to the daily performance of his official duties, at last told upon his nervous system. In the last few years of his life he fell into a profound

melancholy; the machine was worked out, and on June 15, 1594, he died — four months after Palestrina in Rome. He was the last and greatest of the Netherlandish composers. Through him all the science and refinements of Flemish Music were introduced into Germany.

Serenade for String Orchestra, No. 3, in D minor, Opus 69.

Robert Volkmann.

This composition for string orchestra with 'cello solo is the last of a set of three similar pieces by the composer. It begins (*Larghetto non troppo*, 4-4) with a recitative-like passage for the solo 'cello, wholly without accompaniment. This is immediately followed by a four-part passage for all the strings, which makes a fine contrast with the rather melancholy, forlorn monody of the 'cello. The introductory 'cello solo was in D minor; this response to it by all the strings in full harmony is in D major. But the mournful 'cello phrase returns, in its original minor mode, now accompanied in suave harmonies by the other strings. This makes way for a tender melody (*Andante espressivo*, in D major), which is sung in alternate verses, as it were, by the solo 'cello and the first and second violins in octaves. An unaccompanied cadenza for the 'cello, ending with a return of its first mournful phrase, leads to a nimbly tripping scherzando movement (*Prestissimo*, in F major, 9-8), which in its turn ushers in an *Allegro non tanto* (3-4) in A major. These last two movements are for all the strings, the solo 'cello playing but a subordinate part in them. A *con fuoco* movement in A minor, also for all the strings, follows next, but soon makes way for a return of the dainty A major theme. Another unaccompanied cadenza for the 'cello leads to a coda, in which the first *Larghetto non troppo* 'cello phrase and the *Andante espressivo*, with its Melibœan stanzas for the violins and 'cello, now reappear in the inverse order; and the composition ends as it began.

Minuet of Will-o'-the-wisps, from "The Damnation of Faust," Opus 24 Hector Berlioz.

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (with-

out trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns once more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1 bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

WALTZ OF SYLPHS, FROM "THE DAMNATION OF FAUST," OPUS 24.

HECTOR BERLIOZ.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums and the usual strings. The harps play almost constantly in harmonics.

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Overture to "Rienzi, the Last of the Tribunes," in D major.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera; the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like harmonies in the high wood-wind; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding return of the theme in full harmony in all the brass, the first violins coming in between the phrases with a series of ascending turns which may be regarded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser*.† The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time),

* Not the present Théâtre de la Renaissance, on the corner of the boulevard Saint-Martin and the rue de Bondy, but the older and far more famous house (now changed into a bank), better known as the Théâtre-Italien, or "Salle-Ventadour."

† Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the choral Finale of Berlioz's *Roméo et Juliette* symphony, which was written in 1838–39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like those in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

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begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht, vorbei die Schmach!* (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus, and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous, if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent,* 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettle-drums, 1 snare-drum, 1 military drum,† triangle, bass-drum and cymbals, and the usual strings.

*The serpent is now an obsolete instrument, except perhaps in some provincial cathedrals in France and Italy. It was made of wood covered with leather, and played with an open mouth-piece, like the ophicleide. It was pierced with holes and provided with keys, very much on the same principle as the ophicleide. Its curiously curved shape gave rise to its name. It was an instrument of exceedingly harsh, snarling tone, and very uneven scale, three of its notes (4-foot D and A and 2-foot D) being so much stronger than the rest as to require great skill in the player to veil their excessive prominence. In France it was treated as an instrument in B-flat; but in all German scores I have seen (that of Mendelssohn's *Meeresstille und glückliche Fahrt* overture, and this one of Wagners's) it is treated as non-transposing. It is now advantageously replaced by the double-bassoon, which, however, gives out the notes an octave lower.

† The difference between the "snare-drum" and "military drum" indicated by Wagner in this score is slight. The ordinary orchestral snare-drum (*caisse roulante* in French) is made of wood, and its body somewhat longer than that of the military drum (*caisse claire*), which is made of metal and has a more brilliant, penetrating tone.

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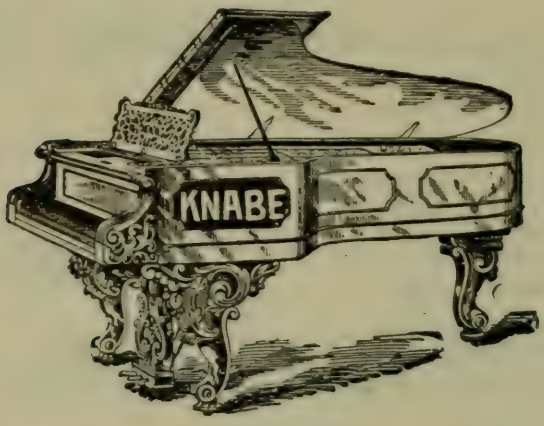
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PROGRAMME.

Goldmark – Symphony No. 1, in E-flat major, "Rustic Wedding," Op. 26

I. Wedding March: Moderato molto (E-flat major) 2-4
II. Bridal Song: Allegretto (B-flat major) - - 3-4
III. In the Garden: Andante (G minor) - - - 4-4
IV. Dance: Allegro molto (E-flat major) - - 2-2

Mozart – – Aria, "Voi, che sapete," from "Marriage of Figaro"

Benjamin Godard – – – Orchestral Suite from "Jocelyn," No. 1

I. Prelude; Adagio (B-flat major) - - - 3-4
II. Entr'acte, "In the Mountains": Moderato quasi Allegretto (B-flat major) - - - - 4-4
III. Entr'acte Gavotte: Andante (A minor) - - 2-4
IV. Carillon: Moderato (A major) - - - - 4-4

(First Time.)

Wagner – – – – Aria, "Ihr Luefte," from "Lohengrin"

Franz Liszt – – – – – – Hungarian Rhapsody No. 2

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It is not quite easy to understand why Goldmark called this composition a symphony; the sonata-form is nowhere apparent in it, and it seems more like a suite of characteristic tone-pictures than a symphony. It was first given in Vienna on March 12, 1876, eleven years after the composer's *Sakuntala* overture. Like the overture, it soon made its way over the musical world — excepting France, for it was not given in Paris till the season of 1890–91 — and became a stock piece in the repertory of almost all noted orchestras.

The first movement, Wedding March: *Moderato molto* in E-flat major (2-4 time), is in the form of a theme with variations. The theme is first given out unaccompanied, by the 'celli and double basses in octaves; a certain resemblance it bears to the Portuguese Hymn, "*Adeste, fideles*," may or may not have been intentional. There are thirteen variations. In the first the theme is played in three-part harmony by the horns, against a running bass in the 'celli and double-basses *pizzicati* and a counter-theme which soon enters in imitation in the flute, clarinet, and trumpet. In the next three variations we lose sight of the theme in its original shape. The second, *Poco animato*, consists of free imitative contrapuntal part-writing for the strings, some of the voices being occasionally reinforced by the clarinet and bassoon. The third and fourth variations, *Allegro*, and *Andante con moto quasi Allegretto* in B-flat minor (6-8 time), are also freely contrapuntal in character. In the fifth variation, *Allegretto* in E-flat major (3-4 time), the theme itself returns in a new rhythm in the bass, against lively, playful figures in the other voices. From this point up to the twelfth the variations grow freer and freer, key, mode, rhythm, and tempo

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changing frequently. In the thirteenth, and last, variation the theme comes back in its original shape once more, and is played in full harmony by the entire orchestra, one group of instruments dropping out after another until at last the 'celli and double-basses are left alone, repeating the theme in soft octaves, as at the beginning of the movement. It is said that Goldmark, in writing this movement, had in mind the numerous groups of wedding guests marching up to the church and disappearing one after another into the church itself.

In the second movement, Bridal Song: *Allegretto* in B-flat major (3-4 time), we get a faint suggestion of the form of scherzo and trio, although this form is not much more than hinted at. The movement is based upon a very dainty, tricksy, playful little theme, and is worked out with no little ingenuity.

The third movement, In the Garden: *Andante* in G minor and G-flat major (4-4 and 12-8 time), is plainly meant for a love-scene. It opens with a tender melody — which begins in G minor, but modulates almost immediately to B-flat major — sung at first by the clarinet, then taken up by the violins in octaves. This theme is followed by a more passionate one in G-flat major, which is elaborately developed as a quasi-operatic love-duet; the tenor part is sung by the 'celli and horns, and the soprano by the violins and higher wooden wind instruments. Toward the end of the movement the first G minor and B-flat major melody returns in the clarinet, and the close is hushed and quiet as the beginning.

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This composition is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

CANZONA: "VOI, CHE SAPETE," FROM "LE NOZZE DI FIGARO."

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Voi, che sapete
Che cosa è amor,
Donne, vedete

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S' io l' ho nel cor.
Quello ch' io provo,
Vi ridirò,
E per me nuovo,
Capir nol so.
Sento un affetto
Pien di desir,
Ch' ora è diletto,
Ch' ora è martir.
Gelo, e poi sento
L' alma avvampar,
E in un momento
Torno a gelar.
Ricerco un bene
Fuori di me,
Non so chi 'l tiene,
Non so cos' è.
Sospiro e gemo
Senza voler,
Palpito e tremo
Senza saper;
Non trovo pace
Notte, ne dì,
Ma pur mi piace
Languir così.

The English prose translation of which is:

You who know what love is, ladies, see if I have it in my heart. I will tell you what I feel; it is new to me, and I cannot understand it. I feel a sensation full of desire, which is now delight, and now torture. I freeze, and then I feel my soul flame up; and then in a moment I turn to freezing again. I seek a joy outside of myself; I know not who has it, I know not what it is. I sigh and groan without meaning to; I palpitate and tremble without knowing it; I find no peace either by night or by day; but I like to languish thus.

This delicious little song is *Andante con moto* in B-flat major (2-4 time). The orchestral accompaniment is scored for 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 2 horns, and the usual strings, which latter play *pizzicato* throughout.

SUITE FROM "JOCELYN," NO. 1 BENJAMIN GODARD.

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The composer made two orchestral suites out of various portions of the music of his opera, the first of which is played at this concert. This suite is in four movements.

The first movement, Prélude: *Adagio* in B-flat major, opens with a weird theme in 3-4 time of very vague tonality, given out by the muted violins in unison, wholly without accompaniment. This simple exposition of the theme is followed by some passage-work which soon leads to the entrance of a bolder theme, given out in full harmony by the wind instruments, *Moderato* in 4-4 time, at first in D major, then in B minor. After this *fortissimo* outburst, the first theme (or rather a modal modification of it) returns *pianissimo* in the flute, accompanied in chromatic harmonies by a string-quintet, then by all the strings. Next follows an *Allegro moderato* movement in 2-4 time, in which a quaint sort of peasant dance-tune is briefly sketched out, leading to some concise developments of previously exposed thematic matter. The movement ends *fortissimo*, and is immediately enchained with the next-following one.

The second movement, "In the Mountains," is the Intermezzo between the first and second scenes (tableaux) of the first act of the opera. It begins, *Moderato quasi Allegretto* in B-flat major (4-4 time), with a florid mountaineer melody, which is developed by various wind instruments, in alternation with a more smoothly flowing theme in G major, given out in octaves, at first by the English-horn and 'celli, then by the wood-wind, over a simple chord accompaniment. The form of this movement, like that of the first one, is perfectly free and adheres to no traditional plan.

The third movement, Entr'acte Gavotte in A minor (*Andante*, 2-4 time), is the orchestral Intermezzo between the first and second tableaux of the third act. It is a dainty little Gavotte for muted strings, and is very concisely developed.

The fourth movement is the Carillon from Act IV. The stage-direction is: "At the back of the stage, a temporary street-altar.—At the right,

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a house, through the open door of which Laurence's room is seen. At the left, an arch of green boughs, through which the procession is to pass." The movement is *Moderato* in A major (4-4 alternating with 12-8 time). A simple theme, imitating the chiming of bells, is worked out against various florid counter-figures, mostly of a joyous and rustic character.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass-tuba, harps, a set of 3 kettle-drums, cymbals, bass-drum, snare-drum, triangle, and the usual strings,—to which are added in the last movement 4 bells in A, B, D, E.

ENTR'ACTE.

THE INFLUENCE OF SURROUNDINGS UPON OUR ENJOYMENT OF MUSIC.

As Mephisto reported the departed Herr Schwerdtlein to have spoken of the daily bread he earned for himself and family as "*Brot im allerweit'sten Sinn*—bread in the widest possible sense," so do I here use "surroundings" in the widest possible sense. The French, who, as a people, have probably the keenest sense for fitness in matters artistic, are fond of using an excellent phrase in their art-criticism; they are continually speaking of a work of art's being presented "*dans son vrai cadre*—in its true frame," or "*hors de son vrai cadre*—out of its true frame." Berlioz, for instance, said of the *Marche des Pélerins* in his *Harold* symphony that it often got no applause, when given separately at a concert, but that, when given "*dans son vrai cadre*,"—that is, when the whole symphony was given,—it was almost always encored.

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programme: their relations to it in similarity or contrast of character, or even their relations to it in the matter of tonality. The "proper succession of keys" was once a point to which programme-makers attributed no little importance; it was deemed all but indispensable that there should be a good tonal relation between a piece and the next following one. Perhaps somewhat too great importance was attributed to this matter at one time; some programme-makers took needless pains about it. Yet some importance it must always have; nevertheless what is commonly called a "good tonal relation" between two pieces turns out at times to be a rather untrustworthy guide. I can remember an instance, not many years ago in Boston, when Mozart's "*Batti, batti*" (from *Don Giovanni*), was sung immediately after an orchestral piece in C major. Now, "*Batti, batti*," is in F major; and no two keys are more closely related than F major and C major. Yet the difference in pitch of a 5th lower than the preceding piece somehow made the poor "*Batti, batti*," — one of the coyest, brightest inspirations Mozart ever put upon paper,— sound absolutely dull and heavy; its F major sounded for all the world like F-flat major!

When Mendelssohn conducted the first performance of one of his friend Schumann's symphonies — I think the one in B-flat major, but of this I am not sure; it may have been the second, in C major — in Leipzig, the new work was immediately preceded on the programme by Rossini's enormously brilliant overture to *Guillaume Tell* (in E major, to boot!) This overture was an immense favorite of Mendelssohn's, and the performance was brilliant as possible; it was also a great favorite with the public, and was rapturously redemanded — and Mendelssohn allowed the encore! How Schumann's symphony fared after it I don't know; but the inadvisability of the thing was so glaring that the incident was noticed by many musicians present at the concert, and it took all Mendelssohn's high reputation for honor to quash invidious suggestions that he had been really

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At the same Festival will be produced Berlioz's "La Damnation de Faust," which will be the last concert *in our regular series.*

Arrangements are also being made whereby Saint-Saens's "Samson and Dalila" will have a second hearing in this same Festival, the dates of which will probably be May 6, 7, and 8. Definite announcements, however, will be made soon.

playing a sly trick upon a friend who might also be regarded as something of a rival. To prepare such a "frame" for a new Schumann symphony as the *Tell* overture — especially in those days, when Schumann was in general but little understood — looked very like malice!

Many of us can remember von Bülow's playing Beethoven's C-sharp minor sonata, opus 27, No. 2 (miscalled the "Moonlight"), in the Music Hall, with all the gas turned down to a bead. It seemed at first sight a rather cheap device, unworthy of the great sonata; but everyone knew that there was no taint of charlatanism in von Bülow's reputation, and most of us felt quite willing to humor him in his liking for a darkened hall. And I think that, long before the sonata was over, most of us found, in our heart of heart, that the half-darkness was really an admirable "*cadre*" for the composition. For matter of that, the idea was not wholly von Bülow's: it was really Berlioz's. Berlioz, Liszt, Ernst, and a few others were together in Liszt's rooms in Paris one evening, and Liszt had been playing several things; all of a sudden the lamp went out, and the darkness was total. Berlioz called out not to light the lamp again, but to have Liszt play the C-sharp minor sonata in the dark. Liszt consented, and the effect was such that, for years afterwards, he was especially fond of playing that particular sonata with all the lights out.

Berlioz was particularly fond of "*cadre*" in matters musical; perhaps he was more susceptible to the suggestiveness of outside influences than many other musicians. The "frame" of his great *Te Deum*, opus 22, is noteworthy. The work is scored for double chorus and orchestra, placed at one end of the church; organ, placed at the opposite end; and a third large chorus of voices in unison, placed on a staging erected in the middle of the nave. The "point of departure" of musical sounds was a matter of great importance in his eyes. The careful directions for "North orchestra," "South orchestra," "East" and "West orchestras" in the "*Tuba mirum*" of his *Danrémont Requiem* are good earnest of this.

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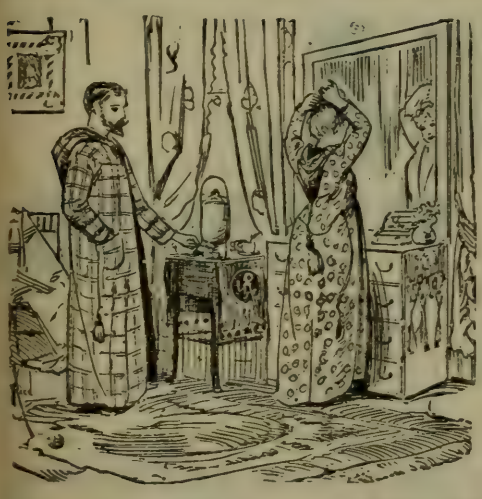
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"*Cadre*," nothing but "*cadre!*" But a "frame" that is a functional part of the picture, nevertheless!

Everyone knows what a damper a small and dispersed audience is upon musical enthusiasm. The only instance I can remember when a wretchedly small audience did not so act as a damper was at one of von Bülow's recitals, years ago. There was a driving snow-storm that evening; the streets were all but impassable; the huge Music Hall harbored an audience of about forty persons, gloomily scattered about, here and there. When von Bülow appeared, he stepped up to the front of the stage, and spoke as follows (or words to this effect): "It is the most flattering experience of my whole artistic career, to find so many people willing to come to hear music on such a night; if you will all please to come and sit close together, down in front here, we shall be able to keep each other and the music warm!" He never played better, and I don't think any of us would have missed it for the world. Bülow's genial way of taking it turned the microscopic audience into a capital "*cadre*," better than a full house, in fact, for we all had that little touch of selfish satisfaction of feeling that we had a particularly soft snap all to ourselves.

The "true frame" of certain works changes with time. Yet not always quite so much as, nor in the way that, many people think. Take some old operas which have been, either nearly or entirely, driven from the stage by changes of operatic fashion. It has often been thought that, as the modern stage was evidently no longer their "true frame," they — as works of unmistakable genius — might make more effect as concert-music, given as dramatic cantatas, without scenery, costumes, or action. This idea seems, *a priori*, to have something in it. But, as far as my own experience goes, I find very little in it indeed. I have more than once thoroughly enjoyed concert performances of operas that were still alive on the stage — even of Wagner's music-dramas; but the only concert-performance of an opera dead to the stage I ever heard — a very good one of Mozart's *Clemenza di*



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Tito, in London — was about the dreariest thing I ever ran away from when it was half over. I think it may be safely premised that the stage is, and will ever remain, the "true frame" of an opera; when an opera dies on the stage, it may be pretty safely considered to have died for good and all. Of course some separate numbers in it may survive as concert-pieces; but the work itself, as a whole, is dead. I do not think that any of the old Handel operas could thrive to-day as concert-cantatas; it may be objected that their style is, upon the whole, very like that of Handel's oratorios. Their style, yes; but their make-up, no! In Handel's oratorios recitatives, airs, and choruses alternate in nearly equal proportions; but think of listening to a concert-performance of an opera consisting of next to nothing but a series of airs, each one preceded by a recitative, with a chorus coming only at the end of each act (and not always that). Flesh and blood could not stand it! The work which can no longer live in its "true frame" can surely not live out of it.

If the change wrought by time in the "true frame" of operas is more imaginary than real, the same can hardly be said of some examples of church-music. Take, for instance, many of Sebastian Bach's church-cantatas and his Passion-musics. Musical compositions of such length and complexity are foreign to our present church-going habits; we could no more endure them, as functional parts of a church-service, than we could the old two hours' Colonial sermon. Bach's cantatas (or most of them) and Passion-musics have gradually, but quite naturally, lapsed from the church-service into the domain of the concert-room. To be sure, one can not help recognizing, in the end, that the concert-room, in its ordinary estate, is not really their "true frame"; to make it as true and fitting as we can, we have to resort to subterfuges — dressing chorus and solo-singers in dark colors, suppressing applause, &c., &c. In fact, it seems to me quite wise to give works of this sort as much "*cadre*" as possible. I have often thought it would be well (if feasible) to have the audience at per-

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formances of the *St. Matthew-Passion*, for instance, seated with their backs to the stage, so that they could not see singers, players, and conductor; a dim, religious light would also be a help. Better still would be to give the *Passion*, not in the Music Hall at all, but in some large church. Organ-concerts are given in churches; then why not Passion-musics, as well?

ELSA'S SONG TO THE NIGHT-BREEZE, FROM "LOHENGRIN."

RICHARD WAGNER.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first brought out under Franz Liszt's direction at Weimar, on August 28, 1850 (the anniversary of Goethe's birthday, and the day of the unveiling of Herder's statue). The excerpt sung at this concert is from the beginning of the second scene in Act II. On the eve of her marriage to Lohengrin, Elsa of Brabant steps out upon her balcony and sings, as follows: —

Euch Lüften, die mein Klagen
so traurig oft erfüllt,
euch muss ich dankend sagen,
wie sich mein Glück enthüllt.
Durch euch kam er gezogen,
ihr lächeltet der Fahrt;
auf wilden Meereswogen
habt ihr ihn treu bewahrt.
Zu trock'nen meine Zähren
hab' ich euch oft gemüht:
woll't Kühlung nun gewahren
der Wang', in Lieb' erglüht!

The English prose translation of which is:

Ye breezes whom my laments have often so sadly filled, to you must I thankfully tell

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how my happiness has unveiled itself. Through you he came to me, ye smiled upon his journey; ye have faithfully guarded him on the sea's wild waves. I have often besought you to dry my tears: will ye now grant coolness to the cheek that glows with love!

In the opera this song of Elsa's is interrupted every now and then by muffled exclamations from her plotting enemies, Friedrich von Telramund and his wife, Ortrud. These are naturally omitted at this concert. The accompaniment is scored wholly for wind instruments, except in the sinister harmonies to which Friedrich and Ortrud utter their side remarks. The couple are crouched on the church steps, opposite Elsa's palace, unseen by her.

HUNGARIAN RHAPSODY, No. 2 FRANZ LISZT.

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This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor and F-sharp major. In the orchestral version played at this concert Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás.**

The former opens with some stern recitative-like phrases, given out *forte*

*The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

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by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto* in which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in A-flat major. Some soft recitative-phrases in the 'celli and double-basses bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass-drum and cymbals, harp, and the usual strings.

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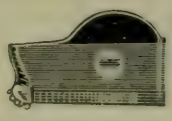
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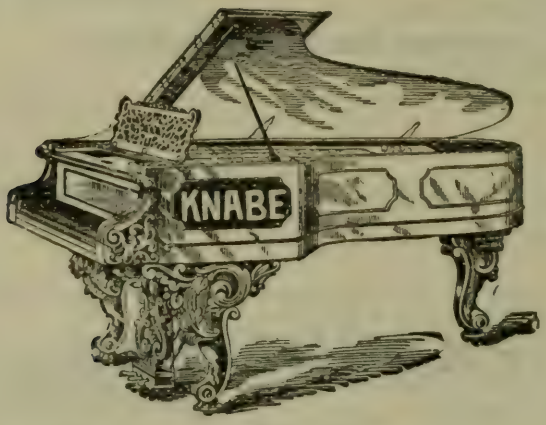
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PROGRAMME.

Ludwig van Beethoven Symphony No. 6, in F major ("Pastoral"), Op. 68

I.	Awakening of cheerful sensations on arriving in the country: Allegro ma non troppo (F major)	2-4
II.	Scene by the brook: Andante molto mosso (B-flat major)	12-8
III.	Merry meeting of the country-folk: Allegro (D minor)	3-4
	In tempo d'Allegretto (F major)	2-4
IV.	Thunder-storm: Allegro (F minor)	4 4
V.	Glad and thankful feelings after the storm: Allegretto (F major)	6-8

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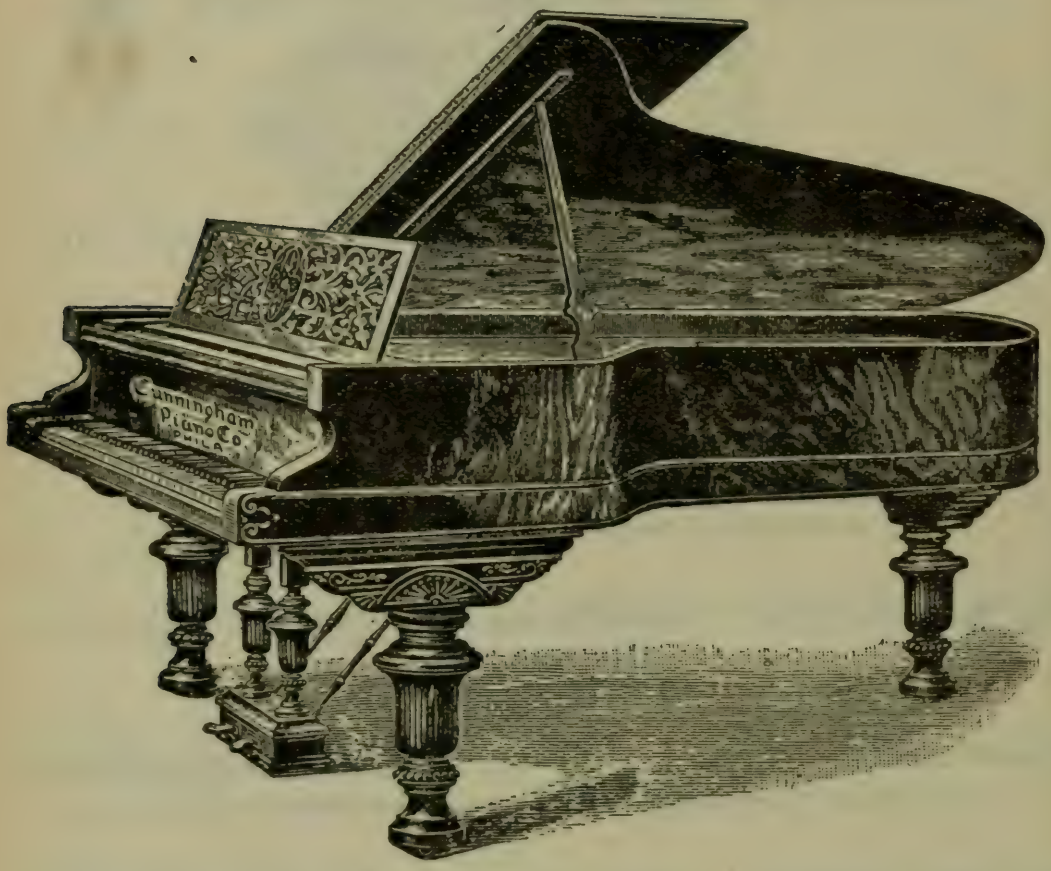
I.	Prelude: Adagio (B-flat major)	3-4
II.	Entr'acte, "In the Mountains": Moderato quasi Allegretto (B-flat major)	4-4
III.	Entr'acte Gavotte: Andante (A minor)	2-4
IV.	Carillon: Moderato (A major)	4-4

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The *Sinfonia pastorale* was written in 1808, Beethoven getting much of his inspiration from summer walks through the meadows of Heiligenstadt, near Vienna. The work was first brought out in Vienna on December 22, 1808. This symphony has often, and wrongly, been both criticised and admired as a piece of "programme-music"; the headings to the several movements Beethoven wrote in the score probably gave rise to this conception. But, with the exception of the "thunder-storm," which is undeniably a sufficiently graphic piece of "tone-painting," and two or three imitations of bird-song in the slow movement, the work is really, as Beethoven himself said in his preface to it, "*mehr Ausdruck als Malerei*,—more expression than painting." The symphony is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

The first movement (*Allegro ma non troppo*, in F major, 2-4 time) is headed: "Awakening of cheerful sensations on arriving in the country." In form and development it is one of the clearest and most perfect movements even Beethoven ever wrote; at the same time, although not really open to the charge of prolixity, it is one of the most astonishing instances on record of very extended development and working-out of rather exiguous, if essentially beautiful, thematic material. It begins immediately without slow introduction, with what might be called a sketch of its first theme. The regular two periods (of eight measures each) of the theme are perfectly well defined, but the theme does not really come to any definite end, being enchained with what follows; it is also noticeable that the second period is of an entirely different, far more emotional, character than the first (which is quietly rustic in character, and more suggestive of the shepherd's pipe than of the strings which play it), and moreover does not appear again in the first part of the movement. Some extended passage-work on a figure taken from the first period of the theme leads to a

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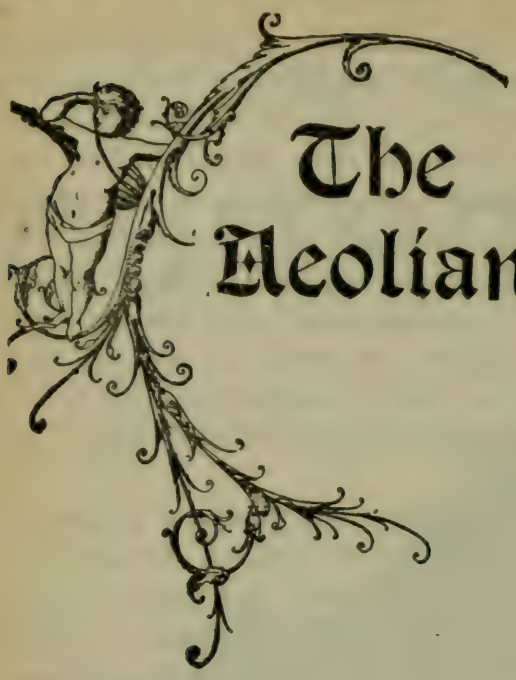
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short *crescendo*, after which the theme itself appears *forte* in the full orchestra, and for the first time in its real shape, the original second period being dropped, and the melody developed to the regulation sixteen-measure length without deviating from the simple, rustic cheerfulness of its original first period. Next comes a transition-passage, which, although plainly based on a figure from the first theme, deserves to be called the first subsidiary from the regularity with which it is repeated at the corresponding point in the third part of the movement. It leads directly to the entrance of the second theme in the dominant C major; this theme consists simply of two two-measure sections of wavy arpeggio,—the "question" in the dominant, and the "answer" in the tonic,—which are repeated over and over again in various parts of the orchestra for the next twenty-six measures in steady *crescendo*, the accompaniment growing more and more lively the while. A bright and beautifully melodious second subsidiary immediately follows, after which an artlessly, almost comically, rustic conclusion-theme over a drone-bass brings the first part of the movement to a close.

The free fantasia is quite long, but by no means elaborate. Here Beethoven has followed a plan very similar to that adopted by him in the working-out of the *Leonore* overture No. 3 (written two years before),—repeating one and the same figure over and over again for long *crescendo* periods, with an occasional change of harmonic substratum and background. No description can give any idea of the charming effects Beethoven has here drawn from this apparently monotonous process; in glancing carelessly at the score, one is tempted to protest against the bald, and seemingly impudent, sameness of this well-nigh endless reiteration of one insignificant figure. But the rhythm is so lively, the figure itself so quaint, and the always long-postponed harmonic changes so magical in their effect when they do come, that one is held spell-bound by the ineffable and utterly original charm of the whole. After a while, too, that sentimental-emotional second period of the first theme, which was so soon dropped,

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returns again, and is made the subject of some exquisitely beautiful developments.

The third part of the movement creeps in stealthily, the first theme coming in almost its original shape, and gradually growing in *crescendo* until the whole orchestra once more boldly asserts it in its true form, just as it did in the first part. This third part is an exact reproduction of the first, save that the second theme and those that follow it are now in the tonic F major instead of the dominant C major. A long coda brings the movement to a close. Berlioz says of this movement: —

> The shepherds begin to roam about in the fields, with their careless gait, and their pipes, which we hear, now far off, now close to us; ravishing phrases caress you deliciously like the scented morning breeze; flights, or rather whole flocks, of garrulous birds pass noisily over your head, and from time to time the atmosphere seems laden with vapors; great clouds hide the sun, then all of a sudden they are dissipated and torrents of dazzling light fall vertically upon fields and woods. Here is what I see in my mind's eye while listening to this movement, and I fancy that, in spite of the vagueness of instrumental expression, many a listener may have been impressed in the same way.

The second movement (*Andante molto mosso*, in B-flat major, 12-8 time) is headed: "Scene by the brook." In form it has this in common with the Rondo that its principal theme recurs again and again; one can also find in it at least a trace of the sonata-form, for in the first twenty measures a first, second, and conclusion theme are plainly to be descried. Yet it does not adhere to the scheme of either of these forms. The conclusion-theme just mentioned does not appear again, and the second theme (if it can really be called such) flows so easily and naturally out of the first that it seems almost like a continuation, or second member, of it. In the course of the movement, too, this second theme appears in so many melodic modifications that Beethoven's treatment of it seems more like a continued process of melodic development than anything one would call thematic working-out. The whole movement might be called a romanza, in which two melodic ideas are developed alternately. With all the enormous elaboration of ornamental detail work of varied effects of orchestration one finds in this

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movement, its general plan is extremely simple; there is even a certain lazily sensuous monotony in it. To quote from Berlioz again: —

No doubt the composer created this admirable *adagio** while lying on the grass, his eyes turned up to the sky, his ears alert to catch the murmur of the breeze, fascinated by a thousand soft reflections of sounds and light, listening at once to the little white, sparkling ripples of the brook breaking almost noiselessly on the pebbles of its banks; it is delicious.

Apart from the usual suggestions of murmuring leaves and babbling brooks, the movement contains some clever imitations of the song of birds. We hear the yellow-hammer on the flute (singing quite thematically, too!) and, toward the end, the nightingale, cuckoo, and quail (not our "Bob White," but the true German quail) on the flute, clarinet, and oboe respectively.

The remaining three movements of the symphony are not separated by the usual waits, but are linked together. The third movement (*Allegro*, in F major, 3-4 time) corresponds to the ordinary scherzo, and is entitled: "Merry meeting (*lustiges Zusammensein*) of the country-folk." It is a lively peasants' dance in the form of a scherzo, with a heavier, more boorish, trio in 2-4 time. There is one humorous effect in this scherzo which is admirably described by Berlioz as follows: —

The shepherd's pipe plays a gay tune, accompanied by a bassoon which can bring out only two notes. No doubt Beethoven meant to take off some good German peasant, mounted on a cask, armed with a poor, dilapidated old instrument, from which he can hardly draw the two principal notes of the key of F, the tonic and the dominant. Every time the oboe strikes up its pipe-tune, gay and artless as a young girl all in her Sunday best, the old bassoon comes in with these two notes; when the melodic phrase modulates, the bassoon stops and quietly counts its rests until the return to the original key gives it a chance to come in again with its imperturbable F, C, F. This effect, excellently grotesque as it is, almost completely escapes the notice of the public.

This joyous peasants' dance is suddenly interrupted by the "Thunder-storm" (*Allegro*, in F minor, 4-4 time). This graphic movement has been especially noticed by commentators for its striking realism. No doubt it is full of vivid suggestions of familiar features of a natural tempest, such

* Here Berlioz, as usual, gets Beethoven's indication of tempo wrong! — Ed.

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as the moaning and howling of the wind, the driving rain battering against the foliage, lightning, thunder, etc. But, if we examine it carefully, we shall find these elements in the "tone-picture" to be far more of the nature of musical appeals to the picturesque fancy, by purely musical means, than imitations of natural sounds and sights. This appeal is so forcible, the picture it calls up before the mind so vivid and real-seeming, that one is tempted to overlook the entirely musical nature of the means employed, and how little of anything like an attempt at exact realism there is in the movement. Every listener with a grain of imagination can recognize, for instance, the suggestions of thunder and lightning; they are unmistakable. Yet I doubt much if many listeners have ever noticed — I am sure none ought to care in the least — that Beethoven's lightning always comes *after* his thunder, instead of before it. The dying away of the storm and the ensuing clearing up of the weather is very picturesquely and poetically suggested; it leads directly to the Finale: "Song of the Shepherds; Glad and Thankful Feelings after the Storm" (*Allegretto*, in F major, 6-8 time).

This Finale is in the form of a rondo. It contains some harmonic audacities to which Fétis and some other old-time theorists could never reconcile themselves, but which are now recognized as veritable strokes of genius.

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REZIA: Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world,—
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But, lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold, 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain
But what gleams so white and fair,
Heaving with the heaving billow

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'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
Unimpairèd by the gale!

O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd!

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SOME GLIMPSES OF MUSICAL HISTORY.

Palestrina's Saving the Art of Music.

The famous transaction of Palestrina's "saving the Art of Music" has long since passed into a legend. Indeed, so beautiful a story is it, as told by Giuseppe Baini in his *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, so appealing to the sentimental artistic imagination, that one almost hesitates to examine it critically and try to find how much of exact truth there is in it. As far as I know, all biographers of Palestrina and all writers on Musical History, with the single exception of August Wilhelm Ambros, have taken the legend for truth, according to the main outlines of the story, as related by Baini. Baini has almost universally been regarded — and with no little justice — as the great Italian authority on all pertaining to Palestrina's life and doings; but, with all his profound musical learning and careful historical research, he was unquestionably a man of somewhat one-sided enthusiasm. Palestrina was his god, and he found nothing too high or grand to be believed

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of him ; this is evinced, in one way, by his undeservedly slighting estimate of Palestrina's predecessors in Italy, and his unconcealed sneers at his great contemporary, Orlando Lasso. In his eyes, Palestrina was not only the Greatest, but was the Alone Great. Besides, there are many points in the history of the Palestrina Period, of which Baini was all too evidently ignorant, but have since been brought to light by more recent and exhaustive historical research. Much that is now known of that period is of comparatively recent discovery ; for instance, it remained for Carl von Winterfeld almost to "discover" Giovanni Gabrieli, Palestrina's great Venetian contemporary ; Baini, although his Life of Palestrina appeared only seven years before von Winterfeld's work on Gabrieli, seems to have known little or nothing about him, and certainly was far enough from suspecting his true position in the hierarchy of great composers. Upon the whole, it remained for Ambros — quite as enthusiastic, if better balanced and more clear-headed, an admirer of Palestrina as Baini himself — to establish that great man's true position with respect to his predecessors and contemporaries. Ambros had a far wider scope of documentary material to examine than ever fell to Baini's lot ; he ransacked almost every great library in Europe, and could base his judgments upon far more extended and exact knowledge than the enthusiastic Italian. He was especially enabled to throw no little historical light upon the story of Palestrina's "saving the Art of Music," and to divest it of many of its legendary romantic adornments. The following account of this much-talked-of transaction is condensed from his version of the story.

The munificent patronage of the fine arts under Julius II and Leo X was by no means continued under the pious Lyons professor who ascended the Papal Chair as Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michel Angelo's frescos in the Sixtine Chapel : "Tell me : is this the house of God, or a public bagnio ?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save that fresco from destruction.

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Music, in so far as it had to do with the Church, came in for a thorough reforming. The florid counterpoint of the great composers, not to speak of the still more florid singing of the papal singers, with their utterly careless treatment of the sacred text, seemed a scandal not to be tolerated by pious churchmen. The Council of Trent bade fair at one time to carry out the reform with a high hand, and, for a while, an enforced return to the plain ungarnished Gregorian Chaunt, in bare unison, seemed inevitable. The Church seemed about to try and wipe out seven centuries of musical growth at one fell swoop, and begin all over again.

At the twenty-second sitting of the Council of Trent, on September 11, 1562, the question of Music came up. Several bishops were strongly in favor of a return to the unison Chaunt; but luckily many Roman cardinals, who were great music-lovers, were present, and the movement was energetically opposed. Even the passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint, notwithstanding the fact that the Son of Sirach here refers to "music in a banquet of wine," but then a text is a text, and this one may have done good service on this occasion, although St. Jerome had said that "the Church receives Ecclesiasticus for edification, but not to authorize any point of doctrine." The conclusion arrived at at this twenty-second sitting of the Council was that, whenever anything "lascivious" or "impure" was mixed up with the ritual music, it should be banished.

The question of Music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions at this twenty-fourth sitting of the Council were given to the Papal Legate to the Imperial Court on August 1, 1563, and were by him handed over to the Emperor Ferdinand II on the 10th of the month. The proposition concerning Music was sent back by Ferdinand, with the answer that "it would be well not to exclude figural music" (*i.e.* Counterpoint), "as it often awakens the spirit of Piety." This

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reply, coming from such a source, had considerable weight; and the only conclusion arrived at at the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

It will be seen from this that the decrees of the Council of Trent, as far as Church Music was concerned, were sufficiently vague. Palestrina was not drawn into the affair until after the Council was over — it ended in 1563. Pius IV, intent upon carrying out the decrees of the Council, put the matter into the hands of a Board of eight cardinals. This Board appointed two of its members — Cardinal Vitellozzo Vitelli, then only thirty-three years old and an enthusiastic musical dilettante, and Cardinal Carlo Borromeo — as a committee on Music. These two cardinals called in eight singers of the Pontifical Choir as experts. You see that both the committee and the experts were as strongly in favor of retaining contrapuntal music in the Church as possible. The main question to be decided was this: Could the text be plainly heard in elaborate contrapuntal music? This was discussed long, without any satisfactory conclusion being arrived at. At last it was determined — probably on the motion of Carlo Borromeo, who was a nephew of Pius IV — to refer the question to Palestrina, then high in favor with His Holiness. Palestrina was ordered to put the question to the test, and was earnestly besought "to do his uttermost to prevent the Pope and Cardinals from withdrawing their protection from Music." The animus of the committee was pretty evident: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will; and wrote three test masses, instead of one. The last of these was the famous *Missa Papae Marcelli*, dedicated to the memory of Pope Marcellus II.

On April 28, 1565, the three masses were performed at Cardinal Vitellozzo's palace, in presence of the whole Board of eight cardinals. The result was the unanimous vote that *the true Church style was at last discovered*, and Carlo Borromeo reported this decision to his uncle the Pope.



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He appointed Palestrina "Composer to the Pontifical Choir," and raised his monthly wages from $5.87 to $9.00.

The best of the story is that, unless some especial pains were taken in drilling the singers, the good cardinals could not hear the words of the text any more plainly than in the greater number of masses, from the time of Josquin down! But the music itself was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor Ferdinand II can fairly divide the title of "Saviour of Music" between them.

The unanimous vote of the Board of eight cardinals, that "the true Church style was at last discovered", (referring to the *Marcellus Mass* and its two companion masses), can not bear very close inspection; for just the thing that was not new in the *Marcellus Mass* was its style. New beauty and grandeur there may have been in it; new perfection of mastery in contrapuntal writing there may have been; but the *style* was in all musical essentials quite the old traditional one. The *Marcellus Mass* ushered in no new era of musical composition, it was the point of departure for no new musical developments; with it Palestrina simply fulfilled the task imposed upon him by Cardinals Vitellozzo and Borromeo: "to do his uttermost to prevent the Pope and cardinals from withdrawing their protection from Music." He simply proved to the satisfaction of all the authorities concerned that the traditional contrapuntal Church style was intrinsically too good to be discarded — and this was essentially the very point at which

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the musical party in the Council of Trent had been driving from the first. The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the result was that even singers on the same part would not sing the same



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words at the same time. Then again there was that old matter of secular *cantus firmi:* composers did not always take the melody of a Church canticle or other sacred piece for their *cantus firmus*, but would often take a secular melody. Indeed some old secular tunes were especial favorites with composers, and were used over and over again as *cantus firmi* in masses and motets. The masses, according to the fashion of the day, were named after them. There was hardly one of the older composers who did not write at least one "*Missa l'Homme armé*," or "*Missa Malheur me bat*," not to mention other secular tunes of more than dubious character. Indeed the original secular texts of some of the songs used as *cantus firmi* in Church compositions were of the most scurrilous description. Now it would often happen that choir singers, when they came across a secular *cantus firmus* in a *Kyrie* or a *Gloria*, took it into their heads to sing the original secular text to the well-known tune, much to the scandalization of pious listeners. This was another, and far worse, result of the ritual text not being fully written out in the singers' parts; the singers sang pretty much what they pleased, and what they so sang was often very sorry stuff. So, after the Council of Trent, the use of secular *cantus firmi* in sacred compositions was strictly forbidden. This put a stop to the singing of scandalous verses in church.

This taboo of secular *cantus firmi* was not, however, invariably obeyed by composers. Even some time after the Council of Trent composers would now and then adhere to the old practice, and write a mass on an old secular *cantus firmus*. But they would take care not to announce the fact in the title of their mass — that was the only difference! Palestrina himself included a "*l'Homme armé*" mass in a collection dedicated to the Pope, some time after the Council of Trent, and the dedication was accepted and the collection published; likely enough, the Pope did not happen to recognize the tune. But the fact goes to show what sort of respect Palestrina had for the decrees of the Council, and how little he troubled himself about doing anything "new" in Church Music.

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In fact his whole feat of "saving the Art of Music" resolves itself, in the last analysis, into "saving the Art of Strict Vocal Counterpoint" from being banished from the Church. And this feat he performed, not by introducing any new musical element or style, but by obstinately and pertinaciously proving the ecclesiastical viability of the old!

The Influence of Surroundings upon our Enjoyment of Music.

As Mephisto reported the departed Herr Schwerdtlein to have spoken of the daily bread he earned for himself and family as "*Brot im allerweit'sten Sinn* — bread in the widest possible sense," so do I here use "surroundings" in the widest possible sense. The French, who, as a people, have probably the keenest sense for fitness in matters artistic, are fond of using an excellent phrase in their art-criticism; they are continually speaking of a work of art's being presented "*dans son vrai cadre* — in its true frame," or "*hors de son vrai cadre* — out of its true frame." Berlioz, for instance, said of the *Marche des Pélerins* in his *Harold* symphony that it often got no applause, when given separately at a concert, but that, when given "*dans son vrai cadre*," — that is, when the whole symphony was given, — it was almost always encored.

The "true frame" of a musical composition may mean a great many things. It may even mean the composition's surroundings on a concert programme: their relations to it in similarity or contrast of character, or even their relations to it in the matter of tonality. The "proper succession of keys" was once a point to which programme-makers attributed no little importance; it was deemed all but indispensable that there should be a good tonal relation between a piece and the next following one. Perhaps somewhat too great importance was attributed to this matter at one time; some programme-makers took needless pains about it. Yet



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some importance it must always have; nevertheless what is commonly called a "good tonal relation" between two pieces turns out at times to be a rather untrustworthy guide. I can remember an instance, not many years ago in Boston, when Mozart's "*Batti, batti*" (from *Don Giovanni*), was sung immediately after an orchestral piece in C major. Now, "*Batti, batti,*" is in F major; and no two keys are more closely related than F major and C major. Yet the difference in pitch of a 5th lower than the preceding piece somehow made the poor "*Batti, batti,*"—one of the coyest, brightest inspirations Mozart ever put upon paper,—sound absolutely dull and heavy; its F major sounded for all the world like F-flat major!

When Mendelssohn conducted the first performance of one of his friend Schumann's symphonies—I think the one in B-flat major, but of this I am not sure; it may have been the second, in C major—in Leipzig, the new work was immediately preceded on the programme by Rossini's enormously brilliant overture to *Guillaume Tell* (in E major, to boot!) This overture was an immense favorite of Mendelssohn's, and the performance was brilliant as possible; it was also a great favorite with the public, and was rapturously redemanded—and Mendelssohn allowed the encore! How Schumann's symphony fared after it I don't know; but the inadvisability of the thing was so glaring that the incident was noticed by many musicians present at the concert, and it took all Mendelssohn's high reputation for honor to quash invidious suggestions that he had been really playing a sly trick upon a friend who might also be regarded as something of a rival. To prepare such a "frame" for a new Schumann symphony as the *Tell* overture—especially in those days, when Schumann was in general but little understood—looked very like malice!

Many of us can remember von Bülow's playing Beethoven's C-sharp minor sonata, opus 27, No. 2 (miscalled the "Moonlight"), in the Music Hall, with all the gas turned down to a bead. It seemed at first sight a rather cheap device, unworthy of the great sonata; but everyone knew

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that there was no taint of charlatanism in von Bülow's reputation, and most of us felt quite willing to humor him in his liking for a darkened hall. And I think that, long before the sonata was over, most of us found, in our heart of heart, that the half-darkness was really an admirable "*cadre*" for the composition. For matter of that, the idea was not wholly von Bülow's: it was really Berlioz's. Berlioz, Liszt, Ernst, and a few others were together in Liszt's rooms in Paris one evening, and Liszt had been playing several things; all of a sudden the lamp went out, and the darkness was total. Berlioz called out not to light the lamp again, but to have Liszt play the C-sharp minor sonata in the dark. Liszt consented, and the effect was such that, for years afterwards, he was especially fond of playing that particular sonata with all the lights out.

Berlioz was particularly fond of "*cadre*" in matters musical; perhaps he was more susceptible to the suggestiveness of outside influences than many

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other musicians. The "frame" of his great *Te Deum*, opus 22, is noteworthy. The work is scored for double chorus and orchestra, placed at one end of the church; organ, placed at the opposite end; and a third large chorus of voices in unison, placed on a staging erected in the middle of the nave. The "point of departure" of musical sounds was a matter of great importance in his eyes. The careful directions for "North orchestra," "South orchestra," "East" and "West orchestras" in the "*Tuba mirum*" of his *Danrémont Requiem* are good earnest of this. "*Cadre*," nothing but "*cadre!*" But a "frame" that is a functional part of the picture, nevertheless!

Everyone knows what a damper a small and dispersed audience is upon musical enthusiasm. The only instance I can remember when a wretchedly small audience did not so act as a damper was at one of von Bülow's recitals, years ago. There was a driving snow-storm that evening; the streets were all but impassable; the huge Music Hall harbored an audience of about forty persons, gloomily scattered about, here and there. When von Bülow appeared, he stepped up to the front of the stage, and spoke as follows (or words to this effect): "It is the most flattering experience of my whole artistic career, to find so many people willing to come to hear music on such a night; if you will all please to come and sit close together, down in front here, we shall be able to keep each other and the music warm!" He never played better, and I don't think any of us would have missed it for the world. Bülow's genial way of taking it turned the microscopic audience into a capital "*cadre*," better than a full house, in fact, for we all had that little touch of selfish satisfaction of feeling that we had a particularly soft snap all to ourselves.

The "true frame" of certain works changes with time. Yet not always quite so much as, nor in the way that, many people think. Take some old operas which have been, either nearly or entirely, driven from the stage by changes of operatic fashion. It has often been thought that, as the modern stage was evidently no longer their "true frame," they — as works of un-

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mistakable genius — might make more effect as concert-music, given as dramatic cantatas, without scenery, costumes, or action. This idea seems, *a priori*, to have something in it. But, as far as my own experience goes, I find very little in it indeed. I have more than once thoroughly enjoyed concert performances of operas that were still alive on the stage — even of Wagner's music-dramas; but the only concert-performance of an opera dead to the stage I ever heard — a very good one of Mozart's *Clemenza di Tito*, in London — was about the dreariest thing I ever ran away from when it was half over. I think it may be safely premised that the stage is, and will ever remain, the "true frame" of an opera; when an opera dies on the stage, it may be pretty safely considered to have died for good and all. Of course some separate numbers in it may survive as concert-pieces; but the work itself, as a whole, is dead. I do not think that any of the old Handel operas could thrive to-day as concert-cantatas; it may be objected that their style is, upon the whole, very like that of Handel's oratorios. Their style, yes; but their make-up, no! In Handel's oratorios recitatives, airs, and choruses alternate in nearly equal proportions; but think of listening to a concert-performance of an opera consisting of next to nothing but a series of airs, each one preceded by a recitative, with a chorus coming only at the end of each act (and not always that). Flesh and blood could not stand it! The work which can no longer live in its "true frame" can surely not live out of it.

If the change wrought by time in the "true frame" of operas is more imaginary than real, the same can hardly be said of some examples of church-music. Take, for instance, many of Sebastian Bach's church-cantatas and his Passion-musics. Musical compositions of such length and complexity are foreign to our present church-going habits; we could no more endure them, as functional parts of a church-service, than we could the old two hours' Colonial sermon. Bach's cantatas (or most of them) and Passion-musics have gradually, but quite naturally, lapsed from the church-service into the domain of the concert-room. To be sure, one can



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not help recognizing, in the end, that the concert-room, in its ordinary estate, is not really their "true frame"; to make it as true and fitting as we can, we have to resort to subterfuges — dressing chorus and solo-singers in dark colors, suppressing applause, &c., &c. In fact, it seems to me quite wise to give works of this sort as much "*cadre*" as possible. I have often thought it would be well (if feasible) to have the audience at performances of the *St. Matthew-Passion*, for instance, seated with their backs to the stage, so that they could not see singers, players, and conductor; a dim, religious light would also be a help. Better still would be to give the *Passion*, not in the Music Hall at all, but in some large church. Organ-concerts are given in churches; then why not Passion-musics, as well?

TILL EULENSPIEGEL'S MERRY PRANKS, OPUS 28 . . RICHARD STRAUSS.

The full title of this composition is: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss.* I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss.*

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475–1530). The story gives him out as a wandering Braunschweig mechanic, who plays all sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified with the folk-lore of the nation. For centuries Eulenspiegel has been as

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popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher* — as Santa Claus, Slovenly Peter, or Baron Münchausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*,) as *Tyll Owlglass.**

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,— for Eulenspiegel could make love on occasion,— and the simply jovial. Often the music reaches the point of broad burlesque and farce.

This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English-horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's-rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

Benjamin Louis-Paul Godard was born in Paris on August 18, 1849, and died of consumption after a lingering illness at Cannes on January 11, 1895. He first studied the violin under Richard Hammer. In 1863 he entered the Paris Conservatoire, where he studied composition under Reber and the violin under Vieuxtemps, whom he accompanied on two concert tours to Germany. On January 31, 1884, his first opera, *Pedro de Zalamea*, was brought out at Antwerp. This was followed by *Jocelyn* (Brussels, February 25, 1888), *Dante et Béatrice* (Paris, 1888), and *La Vivandière*,

*The name Eulenspiegel means literally "Owl's Mirror."

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given posthumously at the Opéra-Comique in Paris on April 1, 1895. Another opera, *Les Guelfes*, has remained in MS., and has, I believe, not been given. Besides these operas Godard wrote a good deal of orchestral, violin, pianoforte, and chamber music. He is best known outside of France by his songs. The Institut de France awarded him the Prix Chartier for his chamber music, and a premium of 3,000 francs for his *Jocelyn*.

ORCHESTRAL SUITE FROM "JOCELYN," NO. 1 . . BENJAMIN GODARD.

Jocelyn, opera in four acts, the text adapted from Lamartine by Armand Silvestre and Victor Capoul, the music by Benjamin Godard, was first brought out at the Théâtre de la Monnaie in Brussels on February 25, 1888. The principal parts, Jocelyn and Laurence, were respectively sung by Engel and Mme Rose Caron. A considerable sensation was made by one of the scenes, in which the Bishop is guillotined on the stage. The boxes were nearly empty, but the great public of the pit and upper tiers applauded loudly. *Jocelyn* was afterwards given in Paris, at the Opéra-Populaire, on October 13, 1888. Capoul sang the title-rôle. Godard afterwards made two orchestral suites out of music from this opera, the first of which is played at this concert.

The first movement, Prélude: *Adagio* in G minor, opens with a weird theme in 3-4 time of very vague tonality, given out by the muted violins in unison, wholly without accompaniment. This simple exposition of the theme is followed by some passage-work which soon leads to the entrance of a bolder theme, given out in full harmony by the wind instruments, *Moderato* in 4-4 time, at first in D major, then in B minor. After this *fortissimo* outburst, the first theme (or rather a modal modification of it) returns *pianissimo* in the flute, accompanied in chromatic harmonies by a string-quintet, then by all the strings. Next follows an *Allegro moderato*

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movement in 2-4 time, in which a quaint sort of peasant dance-tune is briefly sketched out, leading to some concise developments of previously exposed thematic matter. The movement ends *fortissimo*, and is immediately enchained with the next-following one.

The second movement, "In the Mountains," is the Intermezzo between the first and second scenes (tableaux) of the first act of the opera. It begins, *Moderato quasi Allegretto* in B-flat major (4-4 time), with a florid mountaineer melody, which is developed by various wind instruments, in alternation with a more smoothly flowing theme in G major, given out in octaves, at first by the English-horn and 'celli, then by the wood-wind, over a simple chord accompaniment. The form of this movement, like that of the first one, is perfectly free and adheres to no traditional plan.

The third movement, Entr'acte Gavotte in A minor (*Andante*, 2-4 time), is the orchestral Intermezzo between the first and second tableaux of the third act. It is a dainty little Gavotte for muted strings, and is very concisely developed.

The fourth movement is the Carillon from Act IV. The stage-direction is: "At the back of the stage, a temporary street-altar.— At the right, a house, through the open door of which Laurence's room is seen. At the left, an arch of green boughs, through which the procession is to pass." The movement is *Moderato* in A major (4-4 alternating with 12-8 time). A simple theme, imitating the chiming of bells, is worked out against various florid counter-figures, mostly of a joyous and rustic character.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass-tuba, harps, a set of 3 kettle-drums, cymbals, bass-drum, snare-drum, triangle, and the usual strings,— to which are added in the last movement 4 bells in A, B, D, E.

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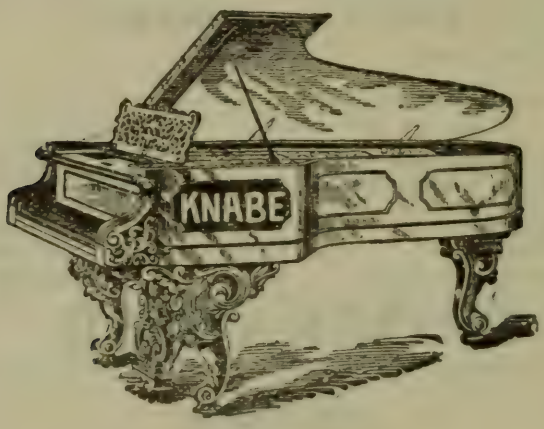
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PROGRAMME.

Ludwig van Beethoven Symphony No. 6, in F major ("Pastoral"), Op. 68

I.	Awakening of cheerful sensations on arriving in the country: Allegro ma non troppo (F major)	2-4
II.	Scene by the brook: Andante molto mosso (B-flat major)	12-8
III.	Merry meeting of the country-folk: Allegro (D minor)	3-4
	In tempo d'Allegretto (F major)	2-4
IV.	Thunder-storm: Allegro (F minor)	4-4
V.	Glad and thankful feelings after the storm: Allegretto (F major)	6-8

Karl Maria von Weber — Recitative and Aria, "Ocean! thou mighty monster," from "Oberon"

Richard Strauss — "Till Eulenspiegels lustige Streiche"
(First time at these concerts, and third performance in America.)

Karl Maria von Weber — Agathe's Prayer and Aria, "Wie nahte mir der Schlummer," from "Der Freischuetz"

Franz Liszt — Hungarian Rhapsody, No. 2
(Scored by KARL MÜLLER-BERGHAUS.)

Soloist, Frl. MILKA TERNINA.

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The *Sinfonia pastorale* was written in 1808, Beethoven getting much of his inspiration from summer walks through the meadows of Heiligenstadt, near Vienna. The work was first brought out in Vienna on December 22, 1808. This symphony has often, and wrongly, been both criticised and admired as a piece of "programme-music"; the headings to the several movements Beethoven wrote in the score probably gave rise to this conception. But, with the exception of the "thunder-storm," which is undeniably a sufficiently graphic piece of "tone-painting," and two or three imitations of bird-song in the slow movement, the work is really, as Beethoven himself said in his preface to it, "*mehr Ausdruck als Malerei*,—more expression than painting." The symphony is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

The first movement (*Allegro ma non troppo*, in F major, 2-4 time) is headed: "Awakening of cheerful sensations on arriving in the country." In form and development it is one of the clearest and most perfect movements even Beethoven ever wrote; at the same time, although not really open to the charge of prolixity, it is one of the most astonishing instances on record of very extended development and working-out of rather exiguous, if essentially beautiful, thematic material. It begins immediately without slow introduction, with what might be called a sketch of its first theme. The regular two periods (of eight measures each) of the theme are perfectly well defined, but the theme does not really come to any definite end, being enchained with what follows; it is also noticeable that the second period is of an entirely different, far more emotional, character than the first (which is quietly rustic in character, and more suggestive of the shepherd's pipe than of the strings which play it), and moreover does not appear again in the first part of the movement. Some extended passage-work on a figure taken from the first period of the theme leads to a

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short *crescendo*, after which the theme itself appears *forte* in the full orchestra, and for the first time in its real shape, the original second period being dropped, and the melody developed to the regulation sixteen-measure length without deviating from the simple, rustic cheerfulness of its original first period. Next comes a transition-passage, which, although plainly based on a figure from the first theme, deserves to be called the first subsidiary from the regularity with which it is repeated at the corresponding point in the third part of the movement. It leads directly to the entrance of the second theme in the dominant C major; this theme consists simply of two two-measure sections of wavy arpeggio,— the "question" in the dominant, and the "answer" in the tonic,— which are repeated over and over again in various parts of the orchestra for the next twenty-six measures in steady *crescendo*, the accompaniment growing more and more lively the while. A bright and beautifully melodious second subsidiary immediately follows, after which an artlessly, almost comically, rustic conclusion-theme over a drone-bass brings the first part of the movement to a close.

The free fantasia is quite long, but by no means elaborate. Here Beethoven has followed a plan very similar to that adopted by him in the working-out of the *Leonore* overture No. 3 (written two years before),— repeating one and the same figure over and over again for long *crescendo* periods, with an occasional change of harmonic substratum and background. No description can give any idea of the charming effects Beethoven has here drawn from this apparently monotonous process: in glancing carelessly at the score, one is tempted to protest against the bald, and seemingly impudent, sameness of this well-nigh endless reiteration of one insignificant figure. But the rhythm is so lively, the figure itself so quaint, and the always long-postponed harmonic changes so magical in their effect when they do come, that one is held spell-bound by the ineffable and utterly original charm of the whole. After a while, too, that sentimental-emotional second period of the first theme, which was so soon dropped,

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returns again, and is made the subject of some exquisitely beautiful developments.

The third part of the movement creeps in stealthily, the first theme coming in almost its original shape, and gradually growing in *crescendo* until the whole orchestra once more boldly asserts it in its true form, just as it did in the first part. This third part is an exact reproduction of the first, save that the second theme and those that follow it are now in the tonic F major instead of the dominant C major. A long coda brings the movement to a close. Berlioz says of this movement:—

> The shepherds begin to roam about in the fields, with their careless gait, and their pipes, which we hear, now far off, now close to us; ravishing phrases caress you deliciously like the scented morning breeze; flights, or rather whole flocks, of garrulous birds pass noisily over your head, and from time to time the atmosphere seems laden with vapors; great clouds hide the sun, then all of a sudden they are dissipated and torrents of dazzling light fall vertically upon fields and woods. Here is what I see in my mind's eye while listening to this movement, and I fancy that, in spite of the vagueness of instrumental expression, many a listener may have been impressed in the same way.

The second movement (*Andante molto mosso*, in B-flat major, 12-8 time) is headed: "Scene by the brook." In form it has this in common with the Rondo that its principal theme recurs again and again; one can also find in it at least a trace of the sonata-form, for in the first twenty measures a first, second, and conclusion theme are plainly to be descried. Yet it does not adhere to the scheme of either of these forms. The conclusion-theme just mentioned does not appear again, and the second theme (if it can really be called such) flows so easily and naturally out of the first that it seems almost like a continuation, or second member, of it. In the course of the movement, too, this second theme appears in so many melodic modifications that Beethoven's treatment of it seems more like a continued process of melodic development than anything one would call thematic working-out. The whole movement might be called a romanza, in which two melodic ideas are developed alternately. With all the enormous elaboration of ornamental detail work of varied effects of orchestration one finds in this

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movement, its general plan is extremely simple; there is even a certain lazily sensuous monotony in it. To quote from Berlioz again: —

No doubt the composer created this admirable *adagio** while lying on the grass, his eyes turned up to the sky, his ears alert to catch the murmur of the breeze, fascinated by a thousand soft reflections of sounds and light, listening at once to the little white, sparkling ripples of the brook breaking almost noiselessly on the pebbles of its banks; it is delicious.

Apart from the usual suggestions of murmuring leaves and babbling brooks, the movement contains some clever imitations of the song of birds. We hear the yellow-hammer on the flute (singing quite thematically, too!) and, toward the end, the nightingale, cuckoo, and quail (not our "Bob White," but the true German quail) on the flute, clarinet, and oboe respectively.

The remaining three movements of the symphony are not separated by the usual waits, but are linked together. The third movement (*Allegro*, in F major, 3-4 time) corresponds to the ordinary scherzo, and is entitled: "Merry meeting (*lustiges Zusammensein*) of the country-folk." It is a lively peasants' dance in the form of a scherzo, with a heavier, more boorish, trio in 2-4 time. There is one humorous effect in this scherzo which is admirably described by Berlioz as follows: —

The shepherd's pipe plays a gay tune, accompanied by a bassoon which can bring out only two notes. No doubt Beethoven meant to take off some good German peasant, mounted on a cask, armed with a poor, dilapidated old instrument, from which he can hardly draw the two principal notes of the key of F, the tonic and the dominant. Every time the oboe strikes up its pipe-tune, gay and artless as a young girl all in her Sunday best, the old bassoon comes in with these two notes; when the melodic phrase modulates, the bassoon stops and quietly counts its rests until the return to the original key gives it a chance to come in again with its imperturbable F, C, F. This effect, excellently grotesque as it is, almost completely escapes the notice of the public.

This joyous peasants' dance is suddenly interrupted by the "Thunder-storm" (*Allegro*, in F minor, 4-4 time). This graphic movement has been especially noticed by commentators for its striking realism. No doubt it is full of vivid suggestions of familiar features of a natural tempest, such as the moaning and howling of the wind, the driving rain battering against the foliage, lightning, thunder, etc. But, if we examine it carefully, we shall find these elements in the "tone-picture" to be far more of the nature of musical appeals to the picturesque fancy, by purely musical means, than imitations of natural sounds and sights. This appeal is so forcible, the picture it calls up before the mind so vivid and real-seeming, that one is tempted to overlook the entirely musical nature of the means employed, and how little of anything like an attempt at exact realism there is in the movement. Every listener with a grain of imagination can recognize, for instance, the suggestions of thunder and lightning; they are unmistakable. Yet I doubt much if many listeners have ever noticed — I am sure none ought to care in the least — that Beethoven's lightning always comes *after* his thunder, instead of before it. The dying away of the storm and the ensuing clearing up of the weather is very picturesquely and poetically suggested; it leads directly to the Finale: "Song of the

* Here Berlioz, as usual, gets Beethoven's indication of tempo wrong! — Ed.

Shepherds; Glad and Thankful Feelings after the Storm" (*Allegretto*, in F major, 6-8 time).

This Finale is in the form of a rondo. It contains some harmonic audacities to which Fétis and some other old-time theorists could never reconcile themselves, but which are now recognized as veritable strokes of genius.

RECITATIVE AND ARIA, "OCEAN! THOU MIGHTY MONSTER," FROM "OBERON" KARL MARIA VON WEBER.

Oberon, or the Elf-King's Oath, a romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It was Weber's last opera. The story was taken from Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's translation of Wieland's poem, *Oberon*. The text of the scene sung at this concert is as follows:

REZIA: Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world,—
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But, lo! methinks a light is breaking



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Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold, 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!
But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
Unimpairèd by the gale!

O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd!



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ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

Palestrina's Saving the Art of Music.

The famous transaction of Palestrina's "saving the Art of Music" has long since passed into a legend. Indeed, so beautiful a story is it, as told by Giuseppe Baini in his *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, so appealing to the sentimental artistic imagination, that one almost hesitates to examine it critically and try to find how much of exact truth there is in it. As far as I know, all biographers of Palestrina and all writers on Musical History, with the single exception of August Wilhelm Ambros, have taken the legend for truth, according to the main outlines of the story, as related by Baini. Baini has almost universally been regarded — and with no little justice — as the great Italian authority on all pertaining to Palestrina's life and doings; but, with all his profound musical learning and careful historical research, he was unquestionably a man of somewhat one-sided enthusiasm. Palestrina was his god, and he found nothing too high or grand to be believed of him; this is evinced, in one way, by his undeservedly slighting estimate of Palestrina's predecessors in Italy, and his unconcealed sneers at his great contemporary, Orlando Lasso. In his eyes, Palestrina was not only the Greatest, but was the Alone Great. Besides, there are many points in the history of the Palestrina Period, of which Baini was all too evidently ignorant, but have since been brought to light by more recent and exhaustive historical research. Much that is now known of that period is of comparatively recent discovery; for instance, it remained for Carl von Winter-

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feld almost to "discover" Giovanni Gabrieli, Palestrina's great Venetian contemporary; Baini, although his Life of Palestrina appeared only seven years before von Winterfeld's work on Gabrieli, seems to have known little or nothing about him, and certainly was far enough from suspecting his true position in the hierarchy of great composers. Upon the whole, it remained for Ambros — quite as enthusiastic, if better balanced and more clear-headed, an admirer of Palestrina as Baini himself — to establish that great man's true position with respect to his predecessors and contemporaries. Ambros had a far wider scope of documentary material to examine than ever fell to Baini's lot; he ransacked almost every great library in Europe, and could base his judgments upon far more extended and exact knowledge than the enthusiastic Italian. He was especially enabled to throw no little historical light upon the story of Palestrina's "saving the Art of Music," and to divest it of many of its legendary romantic adornments. The following account of this much-talked-of transaction is condensed from his version of the story.

The munificent patronage of the fine arts under Julius II and Leo X was by no means continued under the pious Lyons professor who ascended the Papal Chair as Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michel Angelo's frescos in the Sixtine Chapel: "Tell me: is this the house of God, or a public bagnio?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save that fresco from destruction.

Music, in so far as it had to do with the Church, came in for a thorough reforming. The florid counterpoint of the great composers, not to speak of the still more florid singing of the papal singers, with their utterly careless treatment of the sacred text, seemed a scandal not to be tolerated by pious churchmen. The Council of Trent bade fair at one time to carry out the reform with a high hand, and, for a while, an enforced return to the plain ungarnished Gregorian Chaunt, in bare unison, seemed inevitable. The Church seemed about to try and wipe out seven centuries of musical growth at one fell swoop, and begin all over again.

At the twenty-second sitting of the Council of Trent, on September 11, 1562, the question of Music came up. Several bishops were strongly in favor of a return to the unison Chaunt; but luckily many Roman cardinals, who were great music-lovers, were present, and the movement was energetically opposed. Even the passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint, notwithstanding the fact that the Son of Sirach here refers to "music in a banquet of wine," but then a text is a text, and this one may have done good service on this

occasion, although St. Jerome had said that "the Church receives Ecclesiasticus for edification, but not to authorize any point of doctrine." The conclusion arrived at at this twenty-second sitting of the Council was that, whenever anything "lascivious" or "impure" was mixed up with the ritual music, it should be banished.

The question of Music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions at this twenty-fourth sitting of the Council were given to the Papal Legate to the Imperial Court on August 1, 1563, and were by him handed over to the Emperor Ferdinand II on the 10th of the month. The proposition concerning Music was sent back by Ferdinand, with the answer that "it would be well not to exclude figural music" (*i.e.* Counterpoint), "as it often awakens the spirit of Piety." This reply, coming from such a source, had considerable weight; and the only conclusion arrived at at the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

It will be seen from this that the decrees of the Council of Trent, as far as Church Music was concerned, were sufficiently vague. Palestrina was not drawn into the affair until after the Council was over — it ended in 1563. Pius IV, intent upon carrying out the decrees of the Council, put the matter into the hands of a Board of eight cardinals. This Board appointed two of its members — Cardinal Vitellozzo Vitelli, then only thirty-three years old and an enthusiastic musical dilettante, and Cardinal Carlo Borromeo — as a committee on Music. These two cardinals called in eight singers of the Pontifical Choir as experts. You see that both the committee and the experts were as strongly in favor of retaining contra-

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puntal music in the Church as possible. The main question to be decided was this: Could the text be plainly heard in elaborate contrapuntal music? This was discussed long, without any satisfactory conclusion being arrived at. At last it was determined — probably on the motion of Carlo Borromeo, who was a nephew of Pius IV — to refer the question to Palestrina, then high in favor with His Holiness. Palestrina was ordered to put the question to the test, and was earnestly besought "to do his uttermost to prevent the Pope and Cardinals from withdrawing their protection from Music." The animus of the committee was pretty evident: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will; and wrote three test masses, instead of one. The last of these was the famous *Missa Papae Marcelli*, dedicated to the memory of Pope Marcellus II.

On April 28, 1565, the three masses were performed at Cardinal Vitellozzo's palace, in presence of the whole Board of eight cardinals. The result was the unanimous vote that *the true Church style was at last discovered*, and Carlo Borromeo reported this decision to his uncle the Pope.

Pius IV was all anxiety to hear the *Marcellus Mass;* so it was sung in the Sixtine Chapel, at the *Te Deum* service in honor of the alliance between the Papal Chair and the Swiss Confederates, on June 19, 1565, Carlo Borromeo officiating at the altar, and the Pope and all the high dignitaries of the Church being present. After the ceremony, the Pope said to the cardinals: "These are the harmonies of the New Song which the Apostle John heard sounding from the Heavenly Jerusalem, and which an earthly John now lets us hear in the earthly Jerusalem (*la Gerusalemme viatrice*)!"

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The best of the story is that, unless some especial pains were taken in drilling the singers, the good cardinals could not hear the words of the text any more plainly than in the greater number of masses, from the time of Josquin down! But the music itself was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor Ferdinand II can fairly divide the title of "Saviour of Music" between them.

The unanimous vote of the Board of eight cardinals, that "the true Church style was at last discovered" (referring to the *Marcellus Mass* and its two companion masses), can not bear very close inspection; for just the thing that was not new in the *Marcellus Mass* was its style. New beauty and grandeur there may have been in it; new perfection of mastery in contrapuntal writing there may have been; but the *style* was in all musical essentials quite the old traditional one. The *Marcellus Mass* ushered in no new era of musical composition, it was the point of departure for no new musical developments; with it Palestrina simply fulfilled the task im-

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posed upon him by Cardinals Vitellozzo and Borromeo: "to do his uttermost to prevent the Pope and cardinals from withdrawing their protection from Music." He simply proved to the satisfaction of all the authorities concerned that the traditional contrapuntal Church style was intrinsically too good to be discarded — and this was essentially the very point at which the musical party in the Council of Trent had been driving from the first. The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

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Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the result was that even singers on the same part would not sing the same words at the same time. Then again there was that old matter of secular *cantus firmi*: composers did not always take the melody of a Church canticle or other sacred piece for their *cantus firmus*, but would often take a secular melody. Indeed some old secular tunes were especial favorites with composers, and were used over and over again as *cantus firmi* in masses and motets. The masses, according to the fashion of the day, were named after them. There was hardly one of the older composers who did not write at least one "*Missa l'Homme armé*," or "*Missa Malheur me bat*," not to mention other secular tunes of more than dubious character.

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Indeed the original secular texts of some of the songs used as *cantus firmi* in Church compositions were of the most scurrilous description. Now it would often happen that choir singers, when they came across a secular *cantus firmus* in a *Kyrie* or a *Gloria*, took it into their heads to sing the original secular text to the well-known tune, much to the scandalization of pious listeners. This was another, and far worse, result of the ritual text not being fully written out in the singers' parts; the singers sang pretty much what they pleased, and what they so sang was often very sorry stuff. So, after the Council of Trent, the use of secular *cantus firmi* in sacred compositions was strictly forbidden. This put a stop to the singing of scandalous verses in church.

This taboo of secular *cantus firmi* was not, however, invariably obeyed by composers. Even some time after the Council of Trent composers would now and then adhere to the old practice, and write a mass on an old secular *cantus firmus*. But they would take care not to announce the fact in the title of their mass — that was the only difference! Palestrina himself included a "*l'Homme armé*" mass in a collection dedicated to the Pope, some time after the Council of Trent, and the dedication was accepted and the collection published; likely enough, the Pope did not happen to recognize the tune. But the fact goes to show what sort of respect Palestrina had for the decrees of the Council, and how little he troubled himself about doing anything "new" in Church Music.

In fact his whole feat of "saving the Art of Music" resolves itself, in the last analysis, into "saving the Art of Strict Vocal Counterpoint" from being banished from the Church. And this feat he performed, not by introducing any new musical element or style, but by obstinately and pertinaciously proving the ecclesiastical viability of the old!

Till Eulenspiegel's Merry Pranks, Opus 28. . Richard Strauss.

The full title of this composition is: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss.* I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss.*

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475–1530). The story gives him out as a wandering Braunschweig mechanic, who plays all sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified with the folk-lore of the nation. For centuries Eulenspiegel has been as

popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher* — as Santa Claus, Slovenly Peter, or Baron Münchausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*) as *Tyll Owlglass.**

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,— for Eulenspiegel could make love on occasion,— and the simply jovial. Often the music reaches the point of broad burlesque and farce.

This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English-horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's-rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

HUNGARIAN RHAPSODY, No. 2 FRANZ LISZT.

(Scored for Orchestra by KARL MÜLLER-BERGHAUS.)

This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor

*The name Eulenspiegel means literally "Owl's Mirror."

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and F-sharp major. In the orchestral version played at this concert Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás.**

The former opens with some stern recitative-like phrases, given out *forte* by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto* in which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in A-flat major. Some soft recitative-phrases in the 'celli and double-basses bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass-drum and cymbals, harp, and the usual strings.

* The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

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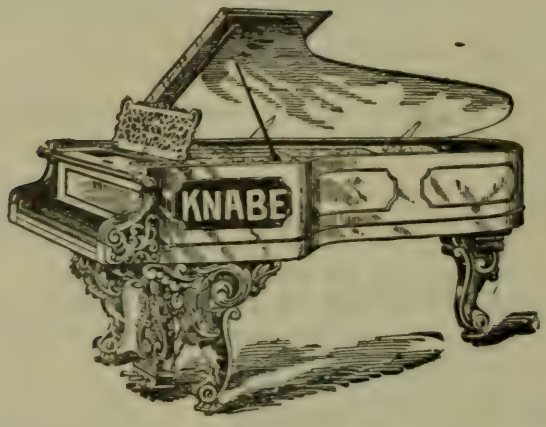
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Peter Ilyitch Tschaikowsky — Symphony No. 6, in B minor, "Pathetic," Op. 74

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Karl Maria von Weber — Recitative and Aria, "Ocean! thou mighty monster," from "Oberon"

Richard Strauss — "Till Eulenspiegels lustige Streiche"
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Karl Maria von Weber — Agathe's Prayer and Aria, "Wie nahte mir der Schlummer," from "Der Freischuetz"

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This symphony was published and performed very shortly before his death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the

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first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on,

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nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A

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rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

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REZIA: Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world,—
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But, lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold, 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

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Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!
But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
Unimpairèd by the gale!

O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd!

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

Palestrina's Saving the Art of Music.

The famous transaction of Palestrina's "saving the Art of Music" has long since passed into a legend. Indeed, so beautiful a story is it, as told by Giuseppe Baini in his *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, so appealing to the sentimental artistic

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imagination, that one almost hesitates to examine it critically and try to find how much of exact truth there is in it. As far as I know, all biographers of Palestrina and all writers on Musical History, with the single exception of August Wilhelm Ambros, have taken the legend for truth, according to the main outlines of the story, as related by Baini. Baini has almost universally been regarded — and with no little justice — as the great Italian authority on all pertaining to Palestrina's life and doings; but, with all his profound musical learning and careful historical research, he was unquestionably a man of somewhat one-sided enthusiasm. Palestrina was his god, and he found nothing too high or grand to be believed of him; this is evinced, in one way, by his undeservedly slighting estimate of Palestrina's predecessors in Italy, and his unconcealed sneers at his great contemporary, Orlando Lasso. In his eyes, Palestrina was not only the Greatest, but was the Alone Great. Besides, there are many points in the history of the Palestrina Period, of which Baini was all too evidently ignorant, but have since been brought to light by more recent and exhaustive historical research. Much that is now known of that period is of comparatively recent discovery; for instance, it remained for Carl von Winterfeld almost to "discover" Giovanni Gabrieli, Palestrina's great Venetian contemporary; Baini, although his Life of Palestrina appeared only seven years before von Winterfeld's work on Gabrieli, seems to have known little or nothing about him, and certainly was far enough from suspecting his true position in the hierarchy of great composers. Upon the whole, it remained for Ambros — quite as enthusiastic, if better balanced and more clear-headed, an admirer of Palestrina as Baini himself — to establish that great man's true position with respect to his predecessors and

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contemporaries. Ambros had a far wider scope of documentary material to examine than ever fell to Baini's lot; he ransacked almost every great library in Europe, and could base his judgments upon far more extended and exact knowledge than the enthusiastic Italian. He was especially enabled to throw no little historical light upon the story of Palestrina's "saving the Art of Music," and to divest it of many of its legendary romantic adornments. The following account of this much-talked-of transaction is condensed from his version of the story.

The munificent patronage of the fine arts under Julius II and Leo X was by no means continued under the pious Lyons professor who ascended the Papal Chair as Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michel Angelo's frescos in the Sixtine Chapel: "Tell me: is this the house of God, or a public bagnio?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save that fresco from destruction.

Music, in so far as it had to do with the Church, came in for a thorough reforming. The florid counterpoint of the great composers, not to speak of the still more florid singing of the papal singers, with their utterly careless treatment of the sacred text, seemed a scandal not to be tolerated by

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pious churchmen. The Council of Trent bade fair at one time to carry out the reform with a high hand, and, for a while, an enforced return to the plain ungarnished Gregorian Chaunt, in bare unison, seemed inevitable. The Church seemed about to try and wipe out seven centuries of musical growth at one fell swoop, and begin all over again.

At the twenty-second sitting of the Council of Trent, on September 11, 1562, the question of Music came up. Several bishops were strongly in favor of a return to the unison Chaunt; but luckily many Roman cardinals, who were great music-lovers, were present, and the movement was energetically opposed. Even the passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint, notwithstanding the fact that the Son of Sirach here refers to "music in a banquet of wine," but then a text is a text, and this one may have done good service on this occasion, although St. Jerome had said that "the Church receives Ecclesiasticus for edification, but not to authorize any point of doctrine." The conclusion arrived at at this twenty-second sitting of the Council was that, whenever anything "lascivious" or "impure" was mixed up with the ritual music, it should be banished.

The question of Music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions at this twenty-fourth sitting of the Council were given to the Papal Legate to the Imperial Court on August 1, 1563, and were by him handed over to the Emperor Ferdinand II on the 10th of the month. The proposition concerning Music was sent back by Ferdinand, with the answer that "it would be well not to exclude figural music" (*i.e.* Counterpoint), "as it often awakens the spirit of Piety." This

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reply, coming from such a source, had considerable weight; and the only conclusion arrived at at the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

It will be seen from this that the decrees of the Council of Trent, as far as Church Music was concerned, were sufficiently vague. Palestrina was not drawn into the affair until after the Council was over — it ended in 1563. Pius IV, intent upon carrying out the decrees of the Council, put the matter into the hands of a Board of eight cardinals. This Board appointed two of its members — Cardinal Vitellozzo Vitelli, then only thirty-three years old and an enthusiastic musical dilettante, and Cardinal Carlo Borromeo — as a committee on Music. These two cardinals called in eight singers of the Pontifical Choir as experts. You see that both the committee and the experts were as strongly in favor of retaining contrapuntal music in the Church as possible. The main question to be decided was this: Could the text be plainly heard in elaborate contrapuntal music? This was discussed long, without any satisfactory conclusion being arrived at. At last it was determined — probably on the motion of Carlo Borromeo, who was a nephew of Pius IV — to refer the question to Palestrina, then high in favor with His Holiness. Palestrina was ordered to put the question to the test, and was earnestly besought "to do his uttermost to prevent the Pope and Cardinals from withdrawing their protection from Music." The animus of the committee was pretty evident: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will; and wrote three test masses, instead of one. The last of these was the famous *Missa Papae Marcelli*, dedicated to the memory of Pope Marcellus II.

On April 28, 1565, the three masses were performed at Cardinal Vitellozzo's palace, in presence of the whole Board of eight cardinals. The result was the unanimous vote that *the true Church style was at last discovered*, and Carlo Borromeo reported this decision to his uncle the Pope.

Pius IV was all anxiety to hear the *Marcellus Mass;* so it was sung in the Sixtine Chapel, at the *Te Deum* service in honor of the alliance between the Papal Chair and the Swiss Confederates, on June 19, 1565, Carlo Borromeo officiating at the altar, and the Pope and all the high dignitaries of the Church being present. After the ceremony, the Pope said to the cardinals: "These are the harmonies of the New Song which the Apostle John heard sounding from the Heavenly Jerusalem, and which an earthly John now lets us hear in the earthly Jerusalem (*la Gerusalemme viatrice*)!"

He appointed Palestrina "Composer to the Pontifical Choir," and raised his monthly wages from $5.87 to $9.00.

The best of the story is that, unless some especial pains were taken in drilling the singers, the good cardinals could not hear the words of the text any more plainly than in the greater number of masses, from the time of Josquin down! But the music itself was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor Ferdinand II can fairly divide the title of "Saviour of Music" between them.

The unanimous vote of the Board of eight cardinals, that "the true Church style was at last discovered" (referring to the *Marcellus Mass* and its two companion masses), can not bear very close inspection; for just the thing that was not new in the *Marcellus Mass* was its style. New beauty and grandeur there may have been in it; new perfection of mastery in contrapuntal writing there may have been; but the *style* was in all musical essentials quite the old traditional one. The *Marcellus Mass* ushered in no new era of musical composition, it was the point of departure for no new musical developments; with it Palestrina simply fulfilled the task imposed upon him by Cardinals Vitellozzo and Borromeo: "to do his uttermost to prevent the Pope and cardinals from withdrawing their protection from Music." He simply proved to the satisfaction of all the authorities concerned that the traditional contrapuntal Church style was intrinsically too good to be discarded — and this was essentially the very point at which the musical party in the Council of Trent had been driving from the first. The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in

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opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the result was that even singers on the same part would not sing the same words at the same time. Then again there was that old matter of secular *cantus firmi:* composers did not always take the melody of a Church canticle or other sacred piece for their *cantus firmus*, but would often take a secular melody. Indeed some old secular tunes were especial favorites with composers, and were used over and over again as *cantus firmi* in masses and motets. The masses, according to the fashion of the day, were named after them. There was hardly one of the older composers who did not write at least one "*Missa l'Homme armé*," or "*Missa Malheur me bat*," not to mention other secular tunes of more than dubious character. Indeed the original secular texts of some of the songs used as *cantus firmi* in Church compositions were of the most scurrilous description. Now it would often happen that choir singers, when they came across a secular *cantus firmus* in a *Kyrie* or a *Gloria*, took it into their heads to sing the original secular text to the well-known tune, much to the scandalization of pious listeners. This was another, and far worse, result of the ritual text not being fully written out in the singers' parts; the singers sang pretty

much what they pleased, and what they so sang was often very sorry stuff. So, after the Council of Trent, the use of secular *cantus firmi* in sacred compositions was strictly forbidden. This put a stop to the singing of scandalous verses in church.

This taboo of secular *cantus firmi* was not, however, invariably obeyed by composers. Even some time after the Council of Trent composers would now and then adhere to the old practice, and write a mass on an old secular *cantus firmus*. But they would take care not to announce the fact in the title of their mass — that was the only difference! Palestrina himself included a "*l'Homme armé*" mass in a collection dedicated to the Pope, some time after the Council of Trent, and the dedication was accepted and the collection published; likely enough, the Pope did not happen to recognize the tune. But the fact goes to show what sort of respect Palestrina had for the decrees of the Council, and how little he troubled himself about doing anything "new" in Church Music.

In fact his whole feat of "saving the Art of Music" resolves itself, in the last analysis, into "saving the Art of Strict Vocal Counterpoint" from being banished from the Church. And this feat he performed, not by introducing any new musical element or style, but by obstinately and pertinaciously proving the ecclesiastical viability of the old!

Till Eulenspiegel's Merry Pranks, Opus 28 . . Richard Strauss

The full title of this composition is: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss.* I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss.*

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475–1530). The story gives him out as a wandering Braunschweig mechanic, who plays all sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified with the folk-lore of the nation. For centuries Eulenspiegel has been as popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher* — as Santa Claus, Slovenly Peter, or Baron Münchausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*) as *Tyll Owlglass.**

*The name Eulenspiegel means literally "Owl's Mirror."

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,— for Eulenspiegel could make love on occasion,— and the simply jovial. Often the music reaches the point of broad burlesque and farce.

This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English-horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's-rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

HUNGARIAN RHAPSODY, No. 2 FRANZ LISZT.

(Scored for Orchestra by KARL MÜLLER-BERGHAUS.)

This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor and F-sharp major. In the orchestral version played at this concert Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt

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himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás.**

The former opens with some stern recitative-like phrases, given out *forte* by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto* in which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in A-flat major. Some soft recitative-phrases in the 'celli and double-basses bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass-drum and cymbals, harp, and the usual strings.

*The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

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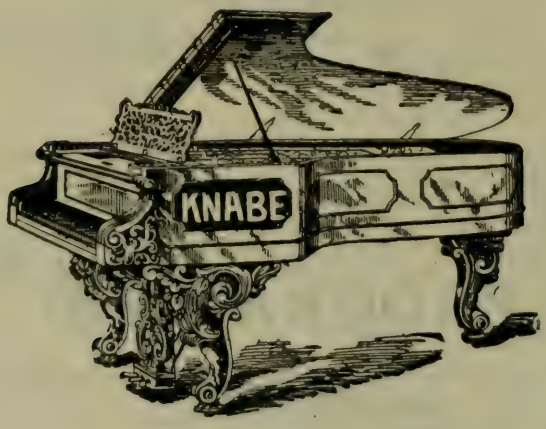
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Heinrich Zöllner – – Orchestral Fantasia, "Midnight at Sedan"
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Josef Haydn – – Aria, "With Verdure Clad," from "The Creation"

Giovanni Battista Viotti – – Concerto for Violin, No. 22, in A minor
II. Adagio.
I. Moderato.
(Cadenza by Mr. KNEISEL.)

Richard Strauss – – "Till Eulenspiegel's Merry Pranks," Op. 28

Johannes Brahms – – – Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo (E minor) - - - - 2-2
II. Andante moderato (E) - - - - - 6 8
III. Allegro giocoso (C major) - - - - - 2-4
IV. Chaconne. Allegro energico e passionato (E minor) 3-4

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HEINRICH ZÖLLNER is the living representative of the third consecutive generation of a family of musicians, all of whom have been identified with the promotion and cultivation of the male part-song in Germany. The grandfather, KARL HEINRICH ZÖLLNER, was born at Oels in Silesia on May 5, 1792, and died at Wandsbeck, near Hamburg, on July 2, 1836. He was a famous organist in his day, and made concert tours through Germany until 1833, when he settled in Hamburg. He wrote one opera, *Kunz von Kaufungen*, which was brought out in Vienna about 1825, some church and chamber music, and many male part-songs. The father, KARL FRIEDRICH ZÖLLNER, was born at Mittelhausen in Thuringia on March 17, 1800, and died at Leipzig on September 25, 1860. He was educated at the Gymnasium at Eisenach and the Thomas-Schule in Leipzig. He studied music under Johann Gottfried Schicht in Leipzig. In 1820 he was appointed teacher of singing at the Rathsfreischule, and in 1822 aided in directing the Musical Institute. In 1830 he began composing part-songs for men's voices, and in 1833 founded the Zöllner-Verein, a male choral society which gradually became the parent of many other similar societies in various parts of Germany. In 1859 twenty of these societies united to give a festival under his direction in Leipzig. After his death these twenty societies formed themselves into a confederation, known as the Zöllner-Bund. In 1868 a monument was erected to his memory in Leipzig.

The son, HEINRICH ZÖLLNER, was born in Leipzig on July 4, 1854, and

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is still living. He studied music under Karl Reinecke, Salomon Jadassohn, Ernst Friedrich Eduard Richter, and Ernst Ferdinand Wenzel at the Leipzig Conservatorium. In 1878 he was appointed Music Director at the University of Dorpat. In 1885 he went to Cologne, where he was appointed conductor of the Männergesang-Verein and professor at the Conservatorium. He has written a great many part-songs for men's voices beside a number of more important choral and orchestral works. An opera, *Frithjof*, of which he wrote the text himself, was brought out in Cologne in 1884; and a music-drama, *Faust*, in four acts and a prologue, in Munich on October 19, 1887.*

ORCHESTRAL FANTASIA, "MIDNIGHT AT SEDAN" . HEINRICH ZÖLLNER.

This composition is the orchestral interlude between acts I. and II. of Zöllner's opera, *Bei Sedan.* On the fly-leaf of the score is printed the following: —

Night rests upon the fields of Sedan. The mists of the Meuse have risen, valley and mountain lie enveloped in a white, spectral mantle. The strokes of the midnight hour sound from the tower of Sedan cathedral. But hark! Does it not sound like a soft rapping in the bowels of the earth? What sound is this, that breaks the silence, uncannily muffled, and affrights the night-birds? What arises, tired and heavy, from the opening earth? — Crowds and crowds push their way upwards — by hundreds and thousands they rise from their graves, the gray features of the dead revive, their bony hands once more grasp their arms, the ranks form again. The sabres and breast-plates flash in the moonlight, the plumes wave on the helmets, the Imperial Eagle gleams. The masses crowd close together; dark resolution, dull hatred inspire the bloodless ghosts: to fight — to fight, that is their lot! To fight the ghostly battle at midnight!

But what soft plaint sounds over the field of death? Does it not sound like the sorrowful sobbing of mourning mothers and orphan children? Like the wail of all Humanity?

* Another musician, ANDREAS ZÖLLNER, also noted for his male part-songs, was born at Arnstadt on December 8, 1804, and died at Meiningen, where he was music director, on March 2, 1862. He was no relation of the other Zöllners.

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Crowd them back again, all thoughts of peace, home, wife, and child! To the attack! The horns sound, the drums roll! See the frightfully careering masses of cavalry! They fly onward on their spectral horses, they surround the shock of the opposing armies with inextricable knots, they fight man to man, body to body. But it does not last long, the proud masses are dispersed and annihilated; the heaps of slain lie mountain high, they are buried by thousands beneath their own steeds. Proud and metallic sound the fanfares of victory — mightier and mightier grows the attack — one thought alone lives in them: the foe must be thrown down — wholly — at once!

But yonder — to one side, near the skirt of the forest — who is there? Lies not there a German soldier, a French soldier by his side? The hands of both are clasped, as in brotherly harmony. They slumber on together to eternal rest — and their hands were joined in their last moments; both of us are men, are children of the same earth — the same love weeps for us both afar off! Let us not die as foes — death is a great reconciler!

And the night wind bears the distant sounds of a solemn melody over the battle-field — is it the last song of a dying hero? Or is it a warning call from superearthly fields: O be reconciled, ye hostile nations — look upon the dead of Sedan!

The above is a sufficient analysis of the composition, which is perfectly free in form and development. It is in C major, and is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, triangle, cymbals, snare-drum, kettle-drums, harp, and the usual strings.

•

Giovanni Battista Viotti was born at Fontanetto in Piedmont on May 23, 1753, and died in London on March 10, 1824. His father was a farrier; when quite a little boy, Giovanni Battista was given a small violin, on which he learnt to play by himself, acquiring so much facility by the age of eight that his playing caught the attention of the Bishop of Strambino, who recommended him to Alfonso da Pozzo, Principe della Cisterna, in Turin. Under da Pozzo's patronage Viotti studied the violin under Gaetano Pugnani, one of the foremost Piedmontese violinists, who had all the Corelli and Tartini traditions. Before even completing his studies, Viotti entered

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the royal orchestra, but in 1780 set out on a concert tour with his master through Germany, Poland, and Russia. Soon afterward he went to London, and thence, in 1782, to Paris, where both his playing and his compositions met with the most brilliant success. But his success was destined to receive a sudden check; after his being applauded to the echo at several Concerts Spirituels, a concert he gave in Holy Week in 1783 was scantily attended, whereas one given immediately afterwards by a second-rate violinist drew a crowded house; his pride was so wounded that he determined to retire from the public concert-stage. He, however, stayed on in Paris and was appointed accompanist to Marie Antoinette and maître de chapelle to the Prince de Soubise; but a complete aversion to appearing in public seemed to have taken possession of him, and he neither played himself nor had any of his compositions played by others. In 1787 he tried to obtain the directorship of the Académie de Musique, but failed. He next associated himself with Léonard, the Queen's hair-dresser, who had obtained the privilege of founding the Théâtre-Italien. This was opened at the Tuileries in 1789 and, on the court's moving from Versailles to Paris, in 1790, transferred to the Théâtre de la Foire Saint-Germain; in 1791 a special theatre was built for the institution, the Théâtre-Feydeau. This Théâtre-Italien was virtually the same institution which afterwards became world-famous under the name of Opéra-Comique. When the Théâtre-Feydeau was destroyed by the Revolution, Viotti went to London, where he once more took up his long-abandoned career of virtuoso, meeting with the most flattering success. But in 1793 he was suspected of being an emissary of the Revolution, and had to fly to Hamburg; here he lived in retirement up to 1795, when he returned to London and became a partner in a wine house. In 1802 he returned to Paris to look up some of his former friends; here he found himself quite forgotten by the musical world; but, on the advice of Cherubini and Rode, he played in the Salle du Conservatoire and was found, to every one's astonishment, to play even better than ever. He stayed but a short time in Paris, but returned for another brief visit in 1814, and again in 1819; this time he settled there, and obtained the directorship of the Académie de Musique. But it was one of that famous establishment's periods of decadence, and Viotti was unable to stem the ebbing tide. In 1822 he was asked to resign, and given a pension of 6,000 francs. He died on a pleasure trip to London. Viotti may be regarded as the head of the modern school of violin playing; he was one of the greatest virtuosi of his day, if not the very greatest. He has always been looked upon as one of the standard composers for the violin, and held very much the rank in his own time that Vieuxtemps did later. His compositions are among the best classics of the violin.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

Palestrina's Saving the Art of Music.

The famous transaction of Palestrina's "saving the Art of Music" has long since passed into a legend. Indeed, so beautiful a story is it, as told by Giuseppe Baini in his *Memorie storico-critiche della vita e delle opere di*

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Giovanni Pierluigi da Palestrina, so appealing to the sentimental artistic imagination, that one almost hesitates to examine it critically and try to find how much of exact truth there is in it. As far as I know, all biographers of Palestrina and all writers on Musical History, with the single exception of August Wilhelm Ambros, have taken the legend for truth, according to the main outlines of the story, as related by Baini. Baini has almost universally been regarded — and with no little justice — as the great Italian authority on all pertaining to Palestrina's life and doings; but, with all his profound musical learning and careful historical research, he was unquestionably a man of somewhat one-sided enthusiasm. Palestrina was his god, and he found nothing too high or grand to be believed of him; this is evinced, in one way, by his undeservedly slighting estimate of Palestrina's predecessors in Italy, and his unconcealed sneers at his great contemporary, Orlando Lasso. In his eyes, Palestrina was not only the Greatest, but was the Alone Great. Besides, there are many points in the history of the Palestrina Period, of which Baini was all too evidently ignorant, but have since been brought to light by more recent and exhaustive historical research. Much that is now known of that period is of comparatively recent discovery; for instance, it remained for Carl von Winterfeld almost to "discover" Giovanni Gabrieli, Palestrina's great Venetian contemporary; Baini, although his Life of Palestrina appeared only seven years before von Winterfeld's work on Gabrieli, seems to have known little or nothing about him, and certainly was far enough from suspecting his true position in the hierarchy of great composers. Upon the whole, it remained for Ambros — quite as enthusiastic, if better balanced and more clear-headed, an admirer of Palestrina as Baini himself — to establish that great man's true position with respect to his predecessors and contemporaries. Ambros had a far wider scope of documentary material to examine than ever fell to Baini's lot; he ransacked almost every great library in Europe, and could base his judgments upon far more extended and exact knowledge than the enthusiastic Italian. He was especially enabled to throw no little historical light upon the story of Palestrina's "saving the Art of Music," and to divest it of many of its legendary romantic adornments. The following account of this much-talked-of transaction is condensed from his version of the story.

The munificent patronage of the fine arts under Julius II and Leo X was by no means continued under the pious Lyons professor who ascended the Papal Chair as Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michel Angelo's frescos in the Sixtine Chapel: "Tell me: is this the house of God, or a public bagnio?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save that fresco from destruction.

Music, in so far as it had to do with the Church, came in for a thorough reforming. The florid counterpoint of the great composers, not to speak of the still more florid singing of the papal singers, with their utterly careless treatment of the sacred text, seemed a scandal not to be tolerated by

pious churchmen. The Council of Trent bade fair at one time to carry out the reform with a high hand, and, for a while, an enforced return to the plain ungarnished Gregorian Chaunt, in bare unison, seemed inevitable. The Church seemed about to try and wipe out seven centuries of musical growth at one fell swoop, and begin all over again.

At the twenty-second sitting of the Council of Trent, on September 11, 1562, the question of Music came up. Several bishops were strongly in favor of a return to the unison Chaunt; but luckily many Roman cardinals, who were great music-lovers, were present, and the movement was energetically opposed. Even the passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint, notwithstanding the fact that the Son of Sirach here refers to "music in a banquet of wine," but then a text is a text, and this one may have done good service on this occasion, although St. Jerome had said that "the Church receives Ecclesiasticus for edification, but not to authorize any point of doctrine." The conclusion arrived at at this twenty-second sitting of the Council was that, whenever anything "lascivious" or "impure" was mixed up with the ritual music, it should be banished.

The question of Music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions at this twenty-fourth sitting of the Council were given to the Papal Legate to the Imperial Court on August 1, 1563, and were by him handed over to the Emperor Ferdinand II on the 10th of the month. The proposition concerning Music was sent back by Ferdinand, with the answer that "it would be well not to exclude figural music" (*i.e.* Counterpoint), "as it often awakens the spirit of Piety." This reply, coming from such a source, had considerable weight; and the only conclusion arrived at at the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

It will be seen from this that the decrees of the Council of Trent, as far as Church Music was concerned, were sufficiently vague. Palestrina was

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not drawn into the affair until after the Council was over — it ended in 1563. Pius IV, intent upon carrying out the decrees of the Council, put the matter into the hands of a Board of eight cardinals. This Board appointed two of its members — Cardinal Vitellozzo Vitelli, then only thirty-three years old and an enthusiastic musical dilettante, and Cardinal Carlo Borromeo — as a committee on Music. These two cardinals called in eight singers of the Pontifical Choir as experts. You see that both the committee and the experts were as strongly in favor of retaining contrapuntal music in the Church as possible. The main question to be decided was this: Could the text be plainly heard in elaborate contrapuntal music? This was discussed long, without any satisfactory conclusion being arrived at. At last it was determined — probably on the motion of Carlo Borromeo, who was a nephew of Pius IV — to refer the question to Palestrina, then high in favor with His Holiness. Palestrina was ordered to put the question to the test, and was earnestly besought "to do his uttermost to prevent the Pope and Cardinals from withdrawing their protection from Music." The animus of the committee was pretty evident: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will; and wrote three test masses, instead of one. The last of these was the famous *Missa Papae Marcelli*, dedicated to the memory of Pope Marcellus II.

On April 28, 1565, the three masses were performed at Cardinal Vitellozzo's palace, in presence of the whole Board of eight cardinals. The result was the unanimous vote that *the true Church style was at last discovered*, and Carlo Borromeo reported this decision to his uncle the Pope.

Pius IV was all anxiety to hear the *Marcellus Mass;* so it was sung in the Sixtine Chapel, at the *Te Deum* service in honor of the alliance between the Papal Chair and the Swiss Confederates, on June 19, 1565, Carlo Borromeo officiating at the altar, and the Pope and all the high dignitaries of the Church being present. After the ceremony, the Pope said to the cardinals: "These are the harmonies of the New Song which the Apostle John heard sounding from the Heavenly Jerusalem, and which an earthly John now lets us hear in the earthly Jerusalem (*la Gerusalemme viatrice*)!"

He appointed Palestrina "Composer to the Pontifical Choir," and raised his monthly wages from $5.87 to $9.00.

The best of the story is that, unless some especial pains were taken in drilling the singers, the good cardinals could not hear the words of the text any more plainly than in the greater number of masses, from the time of Josquin down! But the music itself was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor Ferdinand II can fairly divide the title of "Saviour of Music" between them.

The unanimous vote of the Board of eight cardinals, that "the true Church style was at last discovered" (referring to the *Marcellus Mass* and its two companion masses), can not bear very close inspection; for just the

thing that was not new in the *Marcellus Mass* was its style. New beauty and grandeur there may have been in it; new perfection of mastery in contrapuntal writing there may have been; but the *style* was in all musical essentials quite the old traditional one. The *Marcellus Mass* ushered in no new era of musical composition, it was the point of departure for no new musical developments; with it Palestrina simply fulfilled the task imposed upon him by Cardinals Vitellozzo and Borromeo: "to do his uttermost to prevent the Pope and cardinals from withdrawing their protection from Music." He simply proved to the satisfaction of all the authorities concerned that the traditional contrapuntal Church style was intrinsically too good to be discarded — and this was essentially the very point at which the musical party in the Council of Trent had been driving from the first. The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How

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important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the result was that even singers on the same part would not sing the same words at the same time. Then again there was that old matter of secular *cantus firmi:* composers did not always take the melody of a Church canticle or other sacred piece for their *cantus firmus*, but would often take a secular melody. Indeed some old secular tunes were especial favorites with composers, and were used over and over again as *cantus firmi* in masses and motets. The masses, according to the fashion of the day, were named after them. There was hardly one of the older composers who did not write at least one "*Missa l'Homme armé*," or "*Missa Malheur me bat*," not to mention other secular tunes of more than dubious character. Indeed the original secular texts of some of the songs used as *cantus firmi* in Church compositions were of the most scurrilous description. Now it would often happen that choir singers, when they came across a secular *cantus firmus* in a *Kyrie* or a *Gloria*, took it into their heads to sing the original secular text to the well-known tune, much to the scandalization of pious listeners. This was another, and far worse, result of the ritual text not being fully written out in the singers' parts; the singers sang pretty much what they pleased, and what they so sang was often very sorry stuff. So, after the Council of Trent, the use of secular *cantus firmi* in sacred compositions was strictly forbidden. This put a stop to the singing of scandalous verses in church.

This taboo of secular *cantus firmi* was not, however, invariably obeyed by composers. Even some time after the Council of Trent composers would now and then adhere to the old practice, and write a mass on an old secular *cantus firmus*. But they would take care not to announce the fact in the title of their mass — that was the only difference! Palestrina himself included a "*l'Homme armé*" mass in a collection dedicated to the Pope, some time after the Council of Trent, and the dedication was accepted and the collection published; likely enough, the Pope did not happen to recognize the tune. But the fact goes to show what sort of respect Palestrina had for the decrees of the Council, and how little he troubled himself about doing anything "new" in Church Music.

In fact his whole feat of "saving the Art of Music" resolves itself, in the last analysis, into "saving the Art of Strict Vocal Counterpoint" from being banished from the Church. And this feat he performed, not by introducing any new musical element or style, but by obstinately and pertinaciously proving the ecclesiastical viability of the old!

The Influence of Surroundings upon our Enjoyment of Music.

As Mephisto reported the departed Herr Schwerdtlein to have spoken of the daily bread he earned for himself and family as "*Brot im allerweit'sten Sinn* — bread in the widest possible sense," so do I here use "surround-

ings" in the widest possible sense. The French, who, as a people, have probably the keenest sense for fitness in matters artistic, are fond of using an excellent phrase in their art-criticism; they are continually speaking of a work of art's being presented "*dans son vrai cadre*—in its true frame," or "*hors de son vrai cadre*—out of its true frame." Berlioz, for instance, said of the *Marche des Pèlerins* in his *Harold* symphony that it often got no applause, when given separately at a concert, but that, when given "*dans son vrai cadre*,"—that is, when the whole symphony was given,—it was almost always encored.

The "true frame" of a musical composition may mean a great many things. It may even mean the composition's surroundings on a concert programme: their relations to it in similarity or contrast of character, or even their relations to it in the matter of tonality. The "proper succession of keys" was once a point to which programme-makers attributed no little importance; it was deemed all but indispensable that there should be a good tonal relation between a piece and the next following one. Perhaps somewhat too great importance was attributed to this matter at one time; some programme-makers took needless pains about it. Yet some importance it must always have; nevertheless what is commonly called a "good tonal relation" between two pieces turns out at times to be a rather untrustworthy guide. I can remember an instance, not many years ago in Boston, when Mozart's "*Batti, batti*" (from *Don Giovanni*), was sung immediately after an orchestral piece in C major. Now, "*Batti,*

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We all weary of the color of certain of our dresses; and, did we not, they often fade or become old-fashioned long before the material wears out. We do not like to wear them, yet we cannot afford to discard them. To people of moderate means the dyeing establishment is a blessing. A woman who last year had a delicate gray broadcloth costume has this fall had it dyed without ripping, to a very dark blue. As the sleeves were not as balloon-like as she wished, she made huge black satin sleeves, and jet-edged satin revers for the waist; while to the skirt, which had shrunk a little in the process of dyeing, she added a foot trimming of black satin. Behold her with a handsome broadcloth gown which nobody would recognize as the dress she wore all last winter! Another woman had a fan of long pink ostrich feathers. The plumes became faded and soiled, and this year they are to be dyed black, and will trim a large velvet hat. In the dyeing and cleansing establishment there are infinite possibilities for the rejuvenation of *passé* garments.—*Harper's Bazar.*

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batti," is in F major; and no two keys are more closely related than F major and C major. Yet the difference in pitch of a 5th lower than the preceding piece somehow made the poor "*Batti, batti*," — one of the coyest, brightest inspirations Mozart ever put upon paper,— sound absolutely dull and heavy; its F major sounded for all the world like F-flat major!

When Mendelssohn conducted the first performance of one of his friend Schumann's symphonies — I think the one in B-flat major, but of this I am not sure; it may have been the second, in C major — in Leipzig, the new work was immediately preceded on the programme by Rossini's enormously brilliant overture to *Guillaume Tell* (in E major, to boot!) This overture was an immense favorite of Mendelssohn's, and the performance was brilliant as possible; it was also a great favorite with the public, and was rapturously redemanded — and Mendelssohn allowed the encore! How Schumann's symphony fared after it I don't know; but the inadvisability of the thing was so glaring that the incident was noticed by many musicians present at the concert, and it took all Mendelssohn's high reputation for honor to quash invidious suggestions that he had been really playing a sly trick upon a friend who might also be regarded as something of a rival. To prepare such a "frame" for a new Schumann symphony as the *Tell* overture — especially in those days, when Schumann was in general but little understood — looked very like malice!

Many of us can remember von Bülow's playing Beethoven's C-sharp minor sonata, opus 27, No. 2 (miscalled the "Moonlight"), in the Music Hall, with all the gas turned down to a bead. It seemed at first sight a rather cheap device, unworthy of the great sonata; but everyone knew that there was no taint of charlatanism in von Bülow's reputation, and most of us felt quite willing to humor him in his liking for a darkened hall. And I think that, long before the sonata was over, most of us found, in our heart of heart, that the half-darkness was really an admirable "*cadre*" for the composition. For matter of that, the idea was not wholly von Bülow's: it was really Berlioz's. Berlioz, Liszt, Ernst, and a few others were together in Liszt's rooms in Paris one evening, and Liszt had been playing several things; all of a sudden the lamp went out, and the darkness was total. Berlioz called out not to light the lamp again, but to have Liszt play the C-sharp minor sonata in the dark. Liszt consented, and the effect was such that, for years afterwards, he was especially fond of playing that particular sonata with all the lights out.

Berlioz was particularly fond of "*cadre*" in matters musical; perhaps he was more susceptible to the suggestiveness of outside influences than many other musicians. The "frame" of his great *Te Deum*, opus 22, is noteworthy. The work is scored for double chorus and orchestra, placed at one end of the church; organ, placed at the opposite end; and a third large chorus of voices in unison, placed on a staging erected in the middle of the nave. The "point of departure" of musical sounds was a matter of great importance in his eyes. The careful directions for "North

orchestra," "South orchestra," "East" and "West orchestras" in the "*Tuba mirum*" of his *Danrémont Requiem* are good earnest of this. "*Cadre*," nothing but "*cadre!*" But a "frame" that is a functional part of the picture, nevertheless!

Everyone knows what a damper a small and dispersed audience is upon musical enthusiasm. The only instance I can remember when a wretchedly small audience did not so act as a damper was at one of von Bülow's recitals, years ago. There was a driving snow-storm that evening; the streets were all but impassable; the huge Music Hall harbored an audience of about forty persons, gloomily scattered about, here and there. When von Bülow appeared, he stepped up to the front of the stage, and spoke as follows (or words to this effect): "It is the most flattering experience of my whole artistic career, to find so many people willing to come to hear music on such a night; if you will all please to come and sit close together, down in front here, we shall be able to keep each other and the music warm!" He never played better, and I don't think any of us would have missed it for the world. Bülow's genial way of taking it turned the microscopic audience into a capital "*cadre*," better than a full house, in fact, for we all had that little touch of selfish satisfaction of feeling that we had a particularly soft snap all to ourselves.

The "true frame" of certain works changes with time. Yet not always quite so much as, nor in the way that, many people think. Take some old operas which have been, either nearly or entirely, driven from the stage by changes of operatic fashion. It has often been thought that, as the modern stage was evidently no longer their "true frame," they — as works of unmistakable genius — might make more effect as concert-music, given as dramatic cantatas, without scenery, costumes, or action. This idea seems, *a priori*, to have something in it. But, as far as my own experience goes, I find very little in it indeed. I have more than once thoroughly enjoyed concert performances of operas that were still alive on the stage — even of Wagner's music-dramas; but the only concert-performance of an opera dead to the stage I ever heard — a very good one of Mozart's *Clemenza di*

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Tito, in London — was about the dreariest thing I ever ran away from when it was half over. I think it may be safely premised that the stage is, and will ever remain, the "true frame" of an opera; when an opera dies on the stage, it may be pretty safely considered to have died for good and all. Of course some separate numbers in it may survive as concert-pieces; but the work itself, as a whole, is dead. I do not think that any of the old Handel operas could thrive to-day as concert-cantatas; it may be objected that their style is, upon the whole, very like that of Handel's oratorios. Their style, yes; but their make-up, no! In Handel's oratorios recitatives, airs, and choruses alternate in nearly equal proportions; but think of listening to a concert-performance of an opera consisting of next to nothing but a series of airs, each one preceded by a recitative, with a chorus coming only at the end of each act (and not always that). Flesh and blood could not stand it! The work which can no longer live in its "true frame" can surely not live out of it.

If the change wrought by time in the "true frame" of operas is more imaginary than real, the same can hardly be said of some examples of church-music. Take, for instance, many of Sebastian Bach's church-cantatas and his Passion-musics. Musical compositions of such length and complexity are foreign to our present church-going habits; we could no more endure them, as functional parts of a church-service, than we could the old two hours' Colonial sermon. Bach's cantatas (or most of them) and Passion-musics have gradually, but quite naturally, lapsed from the church-service into the domain of the concert-room. To be sure, one can not help recognizing, in the end, that the concert-room, in its ordinary estate, is not really their "true frame"; to make it as true and fitting as we can, we have to resort to subterfuges — dressing chorus and solo-singers in dark colors, suppressing applause, &c., &c. In fact, it seems to me quite wise to give works of this sort as much "*cadre*" as possible. I have often thought it would be well (if feasible) to have the audience at performances of the *St. Matthew-Passion*, for instance, seated with their backs to the stage, so that they could not see singers, players, and conductor; a dim, religious light would also be a help. Better still would be to give the *Passion*, not in the Music Hall at all, but in some large church. Organ-concerts are given in churches; then why not Passion-musics, as well?

Till Eulenspiegel's Merry Pranks, Opus 28 . . Richard Strauss.

The full title of this composition is: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss.* I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss.*

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475–1530). The story gives him out as a wandering Braunschweig mechanic, who plays all sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified

with the folk-lore of the nation. For centuries Eulenspiegel has been as popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher* — as Santa Claus, Slovenly Peter, or Baron Münchausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*) as *Tyll Owlglass.**

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,— for Eulenspiegel could make love on occasion,— and the simply jovial. Often the music reaches the point of broad burlesque and farce.

This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English-horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's-rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

Symphony No. 4, in E minor, Opus 98 Johannes Brahms.

The first movement, *Allegro non troppo* in E minor (2-2 time), has no slow introduction, but opens immediately with the first theme. This somewhat Mendelssohnish melody is given out by the violins in octaves, accompanied by flowing rising arpeggj in the 'celli and violas, and syncopated chords in the wood-wind. After being developed for eighteen measures, it is followed by a free contrapuntal variation of its first period; then the violins carry through the second period, playing in octaves, and develop it somewhat more extendedly than before. This double exposition of the first theme is followed by some subsidiary passage-work in G major (relative major of the principal key), which crystallizes into a definite subsidiary theme, in which the triplet-rhythm is prominent. This soon leads to the second theme, a more impassioned *cantilena* in B minor (minor of the dominant), which is first sung by the 'celli and horn in unison, and then taken up by the violins in octaves. The development is brief, and soon interrupted by a return of the second member of the first subsidiary, with its rhythmic triplets. A second subsidiary and some extended passage-work follow, leading at last to the entrance of a martial conclusion-theme, which comes in *pianissimo* in B major in the wind instruments. The development of this brilliant theme is interrupted at one point by hushed, mysterious sustained harmonies in the wind instuments, with cloudy arpeggj in the strings. It is as if a sudden cloud were passing across the sun's disk. This effect is repeated later on in the symphony. The first part of the movement closes strongly in the dominant (B major).

The elaborate free fantasia begins with hints at the first theme in the wind instruments, leading to a return of the theme itself, in its original shape, in the tonic E minor. One almost thinks there is to be no free fan-

*The name Eulenspiegel means literally "Owl's Mirror."

tasia, but that this is the beginning of the third part. This "false start," however, soon betrays its true character: the theme disintegrates before our very ears, and the working-out begins in earnest. It is of the most elaborate and extended description, and interrupted ever and anon by the "sun-veiling" effect already noticed in the first part of the movement. At last the working-out seems as if enveloped in total darkness; one suspects the composer of having drawn inspiration from the close of the free fantasia in the first movement of Beethoven's C minor symphony, although there is plainly no trace of plagiarism here, and Brahms's harmonies are even more weird and mysterious than Beethoven's in the passage referred to.

The third part of the movement opens with a return of the first theme in the violins in octaves; but not in the tonic at first. It begins frankly in C major, but soon modulates so as to end in E minor. After this, the development proceeds almost precisely as in the first part of the movement, barring the regular changes of key: the second theme now enters into E minor, the conclusion-theme, in E major — that is, both come in the tonic. There is a longish coda, which works up to an impressive climax toward the close.

The second movement, *Andante moderato* in E "minor-major" (6-8 time), is a sort of romanza of a march-like character. The frequent successive apparitions of the first theme might be called a set of variations on modality. It is first strongly announced in bare unisons by the horns, these being soon reinforced in octaves by the oboes and bassoons, then by the flutes. This theme runs on the notes E, F, G, D, C — all of which belong to the scale of C major. But the tonality of C major is out of the question; the theme is really in the old Gregorian Phrygian mode (the scale of E with all the notes *naturals*). It is next taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*. Now the G-naturals of the first version are replaced by G-sharps, while the C-naturals and D-naturals remain; it is no longer the Phrygian mode, neither is it E major nor E minor. It is in the "minor-major" mode, mentioned by Moritz Hauptmann, with the major third, and minor sixth and *descending* seventh degrees. The development is somewhat extended, and is followed by two shorter subsidiaries, the one in E major, the other in B minor.

The melodious *cantilena* of the second theme, in E major, is sung by the violas and bassoon, and accompanied with flowing counterpoint by the first violins. It is followed by a return of the first theme, this time distinctly in E major. This first theme is to appear in still one more version before the composer has done with it. Near the close of the movement it comes back for the last time, given out in *forte* unisons and octaves by the horns, oboes, and flutes in the Phrygian mode, as at the beginning. But it is now accompanied in full harmony by the rest of the orchestra; and this harmony is not that of the Phrygian mode at all, but in Hauptmann's "minor-major" mode. Here is a phenomenon: the melody in one mode, and the harmony in another; and the two modes are not mutually reconcilable, for the one has G-sharp where the other has G-natural. Of course Brahms has so arranged it that these two notes never come into actual conflict in any one chord; but the constant alternation between G-sharp in the middle voices and G-natural in the melody gives rise to a series of unharmonic cross-relations of the weirdest and most unearthly effect. Here Brahms is on his native heath; for, since old Sebastian Bach, no composer of classic leanings has so exploited this business of cross-relations in his harmony as he has.

The third movement, *Allegro giocoso* in C major (2-4 time), evidently

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This symphony is scored for 2 flutes, 2 obeos, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, and the usual strings; to which is added a triangle in the third movement, and 1 double-bassoon and 3 trombones in the finale. The score bears no dedication.

The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time; it closely resembled the Chaconne.

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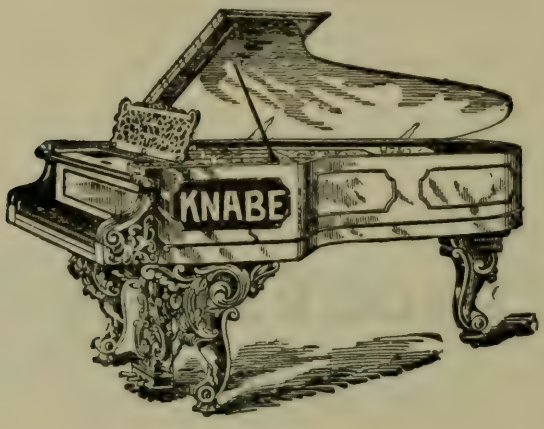
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eter Ilyitch Tschaikowsky Symphony No. 6, in B minor, "Pathétique," Op. 74

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

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Julius Klengel – – – – – – Capriccio, Op. 8

agner – – – – Aria, "Ihr Luefte," from "Lohengrin"

njamin Godard – – – Orchestral Suite from "Jocelyn," No. 1

I.	Prelude: Adagio (B-flat major)	3-4
II.	Entr'acte, "In the Mountains": Moderato quasi Allegretto (B-flat major)	4-4
III.	Entr'acte Gavotte: Andante (A minor)	2-4
IV.	Carillon: Moderato (A major)	4-4

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The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second

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theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length

with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. The second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

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CANZONA: "VOI, CHE SAPETE," FROM "LE NOZZE DI FIGARO."

WOLFGANG AMADEUS MOZART

Le Nozze di Figaro, comic opera (*dramma giocoso*) in four acts, the text by Lorenzo da Ponte, the music by Mozart, was first given at the Burg Theater in Vienna on May 1, 1786. The libretto was taken from Caron de Beaumarchais's comedy, *le Mariage de Figaro*, which was brought out at the Théâtre-Français in Paris on April 27, 1784, as the libretto of Rossini's *il Barbiere di Siviglia* was taken from Beaumarchais's *le Barbier de Séville*. The song sung at this concert is in the part of Cherubino, the countess's little page, who has fallen in love with his mistress (the Rosina of the *Barbiere*) and sings of his love to her and Susanna, her chambermaid. The text is as follows:

Voi, che sapete
Che cosa è amor,
Donne, vedete
S' io l' ho nel cor.
Quello ch' io provo,
Vi ridirò,
E per me nuovo,
Capir nol so.
Sento un affetto
Pien di desir,
Ch' ora è diletto,
Ch' ora è martir.
Gelo, e poi sento
L' alma avvampar,
E in un momento
Torno a gelar.
Ricerco un bene
Fuori di me
Non so chi 'l tiene,
Non so cos' è.
Sospiro e gemo
Senza voler,
Palpito e tremo
Senza saper;
Non trovo pace
Notte, ne dì,
Ma pur mi piace
Languir così.



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The English prose translation of which is:

You who know what love is, ladies, see if I have it in my heart. I will tell you what I feel; it is new to me, and I cannot understand it. I feel a sensation full of desire, which is now delight, and now torture. I freeze, and then I feel my soul flame up; and then in a moment I turn to freezing again. I seek a joy outside of myself; I know not who has it, I know not what it is. I sigh and groan without meaning to; I palpitate and tremble without knowing it; I find no peace either by night or by day; but I like to languish thus.

This delicious little song is *Andante con moto* in B-flat major (2-4 time). The orchestral accompaniment is scored for 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 2 horns, and the usual strings, which latter play *pizzicato* throughout.

Hungarian Rhapsody, No. 2 Franz Liszt.

(Scored for Orchestra by Karl Müller-Berghaus.)

This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor and F-sharp major. In the orchestral version played at this concert Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás*.*

The former opens with some stern recitative-like phrases, given out *forte* by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto* in which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in A-flat major. Some soft recitative-phrases in the 'celli and double-basses

*The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass-drum and cymbals, harp, and the usual strings.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

Palestrina's Saving the Art of Music.

The famous transaction of Palestrina's "saving the Art of Music" has long since passed into a legend. Indeed, so beautiful a story is it, as told by Giuseppe Baini in his *Memorie storico-critiche della vita e delle opere di*

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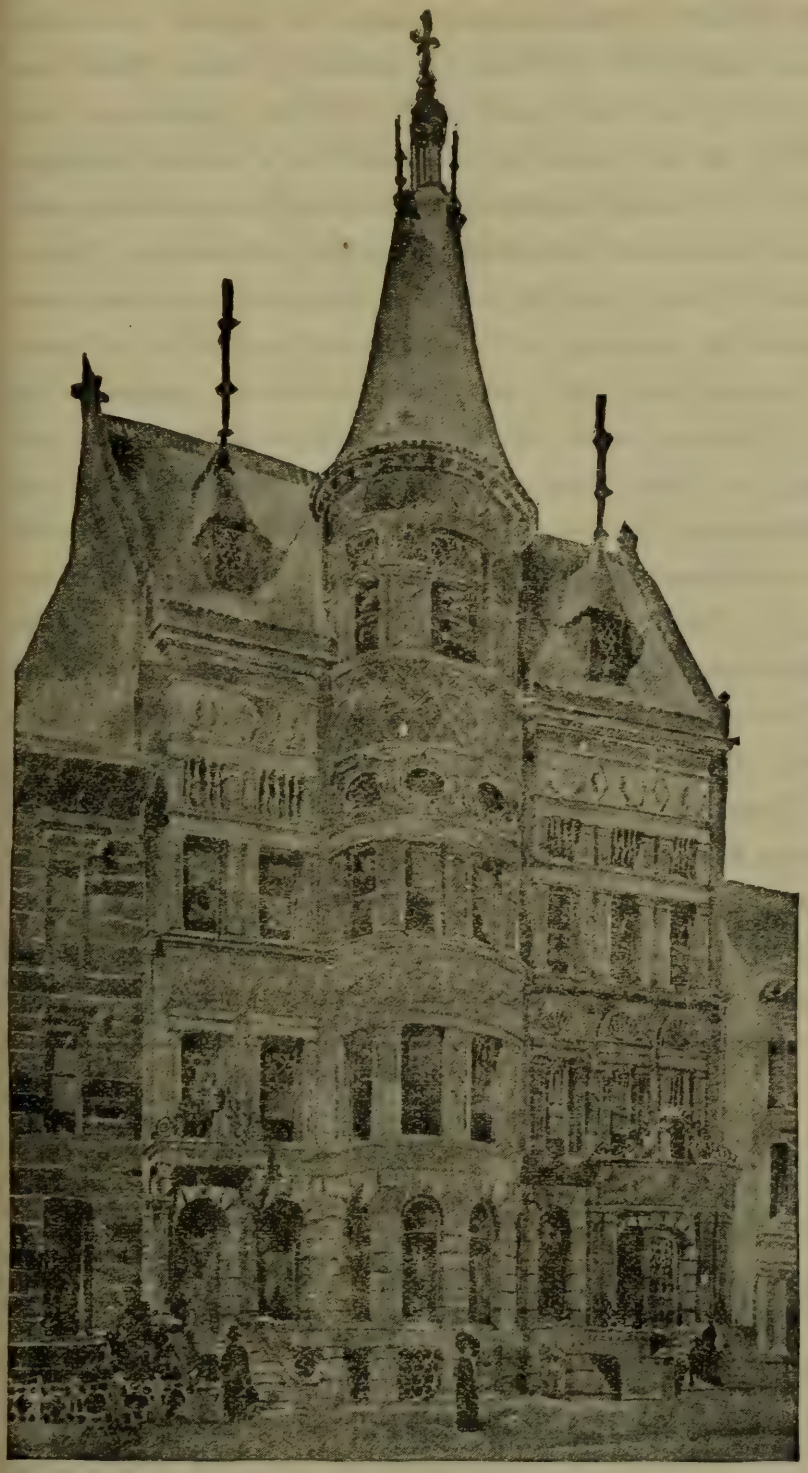
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Giovanni Pierluigi da Palestrina, so appealing to the sentimental artistic imagination, that one almost hesitates to examine it critically and try to find how much of exact truth there is in it. As far as I know, all biographers of Palestrina and all writers on Musical History, with the single exception of August Wilhelm Ambros, have taken the legend for truth, according to the main outlines of the story, as related by Baini. Baini has almost universally been regarded — and with no little justice — as the great Italian authority on all pertaining to Palestrina's life and doings; but, with all his profound musical learning and careful historical research, he was unquestionably a man of somewhat one-sided enthusiasm. Palestrina was his god, and he found nothing too high or grand to be believed of him; this is evinced, in one way, by his undeservedly slighting estimate of Palestrina's predecessors in Italy, and his unconcealed sneers at his great contemporary, Orlando Lasso. In his eyes, Palestrina was not only the Greatest, but was the Alone Great. Besides, there are many points in the history of the Palestrina Period, of which Baini was all too evidently ignorant, but have since been brought to light by more recent and exhaustive historical research. Much that is now known of that period is of comparatively recent discovery; for instance, it remained for Carl von Winterfeld almost to "discover" Giovanni Gabrieli, Palestrina's great Venetian contemporary; Baini, although his Life of Palestrina appeared only seven years before von Winterfeld's work on Gabrieli, seems to have known little or nothing about him, and certainly was far enough from suspecting his true position in the hierarchy of great composers. Upon the whole, it remained for Ambros — quite as enthusiastic, if better balanced and more clear-headed, an admirer of Palestrina as Baini himself — to estab-

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lish that great man's true position with respect to his predecessors and contemporaries. Ambros had a far wider scope of documentary material to examine than ever fell to Baini's lot; he ransacked almost every great library in Europe, and could base his judgments upon far more extended and exact knowledge than the enthusiastic Italian. He was especially enabled to throw no little historical light upon the story of Palestrina's "saving the Art of Music," and to divest it of many of its legendary romantic adornments. The following account of this much-talked-of transaction is condensed from his version of the story.

The munificent patronage of the fine arts under Julius II and Leo X was by no means continued under the pious Lyons professor who ascended the Papal Chair as Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michel Angelo's frescos in the Sixtine Chapel: "Tell me: is this the house of God, or a public bagnio?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save that fresco from destruction.

Music, in so far as it had to do with the Church, came in for a thorough reforming. The florid counterpoint of the great composers, not to speak of the still more florid singing of the papal singers, with their utterly careless treatment of the sacred text, seemed a scandal not to be tolerated by pious churchmen. The Council of Trent bade fair at one time to carry out the reform with a high hand, and, for a while, an enforced return to the plain ungarnished Gregorian Chaunt, in bare unison, seemed inevitable. The Church seemed about to try and wipe out seven centuries of musical growth at one fell swoop, and begin all over again.

At the twenty-second sitting of the Council of Trent, on September 11,

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Very truly yours,

MARTINUS SIEVEKING.

1562, the question of Music came up. Several bishops were strongly in favor of a return to the unison Chaunt; but luckily many Roman cardinals, who were great music-lovers, were present, and the movement was energetically opposed. Even the passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint, notwithstanding the fact that the Son of Sirach here refers to "music in a banquet of wine," but then a text is a text, and this one may have done good service on this occasion, although St. Jerome had said that "the Church receives Ecclesiasticus for edification, but not to authorize any point of doctrine." The conclusion arrived at at this twenty-second sitting of the Council was that, whenever anything "lascivious" or "impure" was mixed up with the ritual music, it should be banished.

The question of Music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions at this twenty-fourth sitting of the Council were given to the Papal Legate to the Imperial Court on August 1, 1563, and were by him handed over to the Emperor Ferdinand II on the 10th of the month. The proposition concerning Music was sent back by Ferdinand, with the answer that "it would be well not to exclude figural music" (*i.e.* Counterpoint), "as it often awakens the spirit of Piety." This reply, coming from such a source, had considerable weight; and the only conclusion arrived at at the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

It will be seen from this that the decrees of the Council of Trent, as far as Church Music was concerned, were sufficiently vague. Palestrina was not drawn into the affair until after the Council was over — it ended in 1563. Pius IV, intent upon carrying out the decrees of the Council, put the matter into the hands of a Board of eight cardinals. This Board appointed two of its members — Cardinal Vitellozzo Vitelli, then only thirty-three years old and an enthusiastic musical dilettante, and Cardinal Carlo Borromeo — as a committee on Music. These two cardinals called in eight singers of the Pontifical Choir as experts. You see that both the committee and the experts were as strongly in favor of retaining contrapuntal music in the Church as possible. The main question to be decided was this: Could the text be plainly heard in elaborate contrapuntal music? This was discussed long, without any satisfactory conclusion being arrived at. At last it was determined — probably on the motion of Carlo Borromeo, who was a nephew of Pius IV — to refer the question to Palestrina, then high in favor with His Holiness. Palestrina was ordered

to put the question to the test, and was earnestly besought "to do his uttermost to prevent the Pope and Cardinals from withdrawing their protection from Music." The animus of the committee was pretty evident: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will; and wrote three test masses, instead of one. The last of these was the famous *Missa Papae Marcelli*, dedicated to the memory of Pope Marcellus II.

On April 28, 1565, the three masses were performed at Cardinal Vitellozzo's palace, in presence of the whole Board of eight cardinals. The result was the unanimous vote that *the true Church style was at last discovered*, and Carlo Borromeo reported this decision to his uncle the Pope.

Pius IV was all anxiety to hear the *Marcellus Mass;* so it was sung in the Sixtine Chapel, at the *Te Deum* service in honor of the alliance between the Papal Chair and the Swiss Confederates, on June 19, 1565, Carlo Borromeo officiating at the altar, and the Pope and all the high dignitaries of the Church being present. After the ceremony, the Pope said to the cardinals: "These are the harmonies of the New Song which the Apostle John heard sounding from the Heavenly Jerusalem, and which an earthly John now lets us hear in the earthly Jerusalem (*la Gerusalemme viatrice*)!"

He appointed Palestrina "Composer to the Pontifical Choir," and raised his monthly wages from $5.87 to $9.00.

The best of the story is that, unless some especial pains were taken in drilling the singers, the good cardinals could not hear the words of the text any more plainly than in the greater number of masses, from the time of Josquin down! But the music itself was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor

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Ferdinand II can fairly divide the title of "Saviour of Music" between them.

The unanimous vote of the Board of eight cardinals, that "the true Church style was at last discovered" (referring to the *Marcellus Mass* and its two companion masses), can not bear very close inspection; for just the thing that was not new in the *Marcellus Mass* was its style. New beauty and grandeur there may have been in it; new perfection of mastery in contrapuntal writing there may have been; but the *style* was in all musical essentials quite the old traditional one. The *Marcellus Mass* ushered in no new era of musical composition, it was the point of departure for no new musical developments; with it Palestrina simply fulfilled the task imposed upon him by Cardinals Vitellozzo and Borromeo: "to do his uttermost to prevent the Pope and cardinals from withdrawing their protection from Music." He simply proved to the satisfaction of all the authorities concerned that the traditional contrapuntal Church style was intrinsically too good to be discarded — and this was essentially the very point at which the musical party in the Council of Trent had been driving from the first. The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the

result was that even singers on the same part would not sing the same words at the same time. Then again there was that old matter of secular *cantus firmi*: composers did not always take the melody of a Church canticle or other sacred piece for their *cantus firmus*, but would often take a secular melody. Indeed some old secular tunes were especial favorites with composers, and were used over and over again as *cantus firmi* in masses and motets. The masses, according to the fashion of the day, were named after them. There was hardly one of the older composers who did not write at least one "*Missa l'Homme armé*," or "*Missa Malheur me bat*," not to mention other secular tunes of more than dubious character. Indeed the original secular texts of some of the songs used as *cantus firmi* in Church compositions were of the most scurrilous description. Now it would often happen that choir singers, when they came across a secular *cantus firmus* in a *Kyrie* or a *Gloria*, took it into their heads to sing the original secular text to the well-known tune, much to the scandalization of pious listeners. This was another, and far worse, result of the ritual text not being fully written out in the singers' parts; the singers sang pretty much what they pleased, and what they so sang was often very sorry stuff. So, after the Council of Trent, the use of secular *cantus firmi* in sacred compositions was strictly forbidden. This put a stop to the singing of scandalous verses in church.

This taboo of secular *cantus firmi* was not, however, invariably obeyed by composers. Even some time after the Council of Trent composers would now and then adhere to the old practice, and write a mass on an old secular *cantus firmus*. But they would take care not to announce the fact in the title of their mass — that was the only difference! Palestrina himself included a "*l'Homme armé*" mass in a collection dedicated to the Pope, some time after the Council of Trent, and the dedication was accepted and the collection published; likely enough, the Pope did not happen to recognize the tune. But the fact goes to show what sort of respect Palestrina had for the decrees of the Council, and how little he troubled himself about doing anything "new" in Church Music.

In fact his whole feat of "saving the Art of Music" resolves itself, in the last analysis, into "saving the Art of Strict Vocal Counterpoint" from being banished from the Church. And this feat he performed, not by introducing any new musical element or style, but by obstinately and pertinaciously proving the ecclesiastical viability of the old!

"Waldesruhe," Adagio for Violoncello Solo and Orchestra, in D-flat major Antonín Dvořák.

This "Waldesruhe," or "Woodland Rest," presents the simple development and alternation of two contrasted themes: the one, *Adagio* in D-flat major (4-4 time), and the other *Un pochettino più mosso* in C-sharp minor

(4-4 time). The orchestral part of this little composition is scored for 1 flute, 2 clarinets, 2 bassoons, 1 horn, and the usual strings. The title-page of the work bears neither dedication nor opus-number.

Capriccio for Violoncello and Orchestra, in D minor, Opus 8.

Julius Klengel.

Julius Klengel was born at Leipzig on September 24, 1859, and is still living. He is grand-nephew of August Alexander Klengel, the pianist, and great-grandson of Johann Christian Klengel (1751–1824), the landscape and genre painter. He got his musical education in his native city, being a pupil of Emil Hegar on the 'cello, and of Salomon Jadassohn in composition. At the age of fifteen he entered the Gewandhaus orchestra as 'cellist, and appeared the following year as a virtuoso in Frankfort a/ M. His reputation as an exceptionally fine 'cellist grew rapidly, and he became after a while first 'cellist at the Gewandhaus and instructor at the Conservatorium in Leipzig. He has written a concertino, opus 7, a concerto, opus 10, and several other works for his instrument.

The capriccio played at this concert is in one movement, *Allegro molto vivace* in D minor (2-4 time), ending in D major. The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings.

Elsa's Song to the Night-Breeze, from "Lohengrin."

Richard Wagner.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first brought out under Franz Liszt's direction at Weimar, on August 28, 1850 (the anniversary of Goethe's birthday, and the day of the unveiling of Herder's statue). The excerpt sung at this concert is from the beginning of the second scene in Act II. On the eve of her marriage to Lohengrin, Elsa of Brabant steps out upon her balcony and sings, as follows: —

Euch Lüften, die mein Klagen
so traurig oft erfüllt,
euch muss ich dankend sagen,
wie sich mein Glück enthüllt.
Durch euch kam er gezogen,
ihr lächeltet der Fahrt;
auf wilden Meereswogen
habt ihr ihn treu bewahrt.
Zu trock'nen meine Zähren
hab' ich euch oft gemüht:
woll't Kühlung nun gewahren
der Wang', in Lieb' erglüht!

The English prose translation of which is:

Ye breezes whom my laments have often so sadly filled, to you must I thankfully tell how my happiness has unveiled itself. Through you he came to me, ye smiled upon his journey; ye have faithfully guarded him on the sea's wild waves. I have often besought you to dry my tears: will ye now grant coolness to the cheek that glows with love!

In the opera this song of Elsa's is interrupted every now and then by

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muffled exclamations from her plotting enemies, Friedrich von Telramund and his wife, Ortrud. These are naturally omitted at this concert. The accompaniment is scored wholly for wind instruments, except in the sinister harmonies to which Friedrich and Ortrud utter their side remarks. The couple are crouched on the church steps, opposite Elsa's palace, unseen by her.

SUITE FROM "JOCELYN," NO. 1 BENJAMIN GODARD.

The text-book of the opera *Jocelyn* was adapted from Lamartine by Armand Silvestre and Victor Capoul; the music is by Benjamin Godard. The composer made two orchestral suites out of various portions of the music of his opera, the first of which is played at this concert. This suite is in four movements.

The first movement, Prélude: *Adagio* in B-flat major, opens with a weird theme in 3-4 time of very vague tonality, given out by the muted violins in unison, wholly without accompaniment. This simple exposition of the theme is followed by some passage-work which soon leads to the entrance of a bolder theme, given out in full harmony by the wind instruments, *Moderato* in 4-4 time, at first in D major, then in B minor. After this *fortissimo* outburst, the first theme (or rather a modal modification of it) returns *pianissimo* in the flute, accompanied in chromatic harmonies by a string-quintet, then by all the strings. Next follows an *Allegro moderato* movement in 2-4 time, in which a quaint sort of peasant dance-tune is briefly sketched out, leading to some concise developments of previously exposed thematic matter. The movement ends *fortissimo*, and is immediately enchained with the next-following one.

The second movement, "In the Mountains," is the Intermezzo between the first and second scenes (tableaux) of the first act of the opera. It begins, *Moderato quasi Allegretto* in B-flat major (4-4 time), with a florid

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mountaineer melody, which is developed by various wind instruments, in alternation with a more smoothly flowing theme in G major, given out in octaves, at first by the English-horn and 'celli, then by the wood-wind, over a simple chord accompaniment. The form of this movement, like that of the first one, is perfectly free and adheres to no traditional plan.

The third movement, Entr'acte Gavotte in A minor (*Andante*, 2-4 time), is the orchestral Intermezzo between the first and second tableaux of the third act. It is a dainty little Gavotte for muted strings, and is very concisely developed.

The fourth movement is the Carillon from Act IV. The stage-direction is: "At the back of the stage, a temporary street-altar.— At the right, a house, through the open door of which Laurence's room is seen. At the left, an arch of green boughs, through which the procession is to pass." The movement is *Moderato* in A major (4-4 alternating with 12-8 time). A simple theme, imitating the chiming of bells, is worked out against various florid counter-figures, mostly of a joyous and rustic character.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass-tuba, harps, a set of 3 kettle-drums, cymbals, bass-drum, snare-drum, triangle, and the usual strings,— to which are added in the last movement 4 bells in A, B, D, E.

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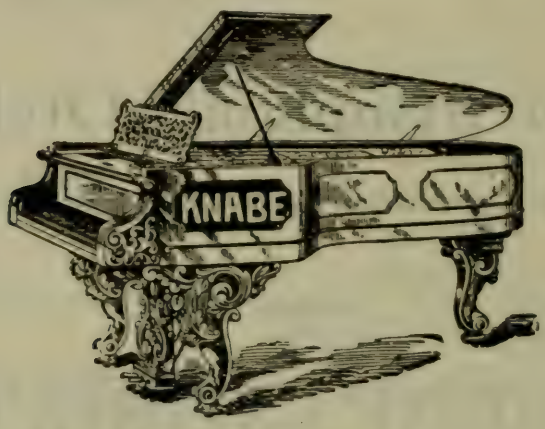
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Ludwig van Beethoven – – – Overture to "Leonore," No. 3

Cowen – – – – Scena and Aria from "The Sleeping Beauty"
Miss CAROLINE GARDNER CLARKE.

Josef Haydn – – – Variations on the Austrian National Hymn

Solos for Violoncello.

a. Dvorak – – – – – – – – "Waldesruhe"
b. Klengel – – – – – – – – Capriccio, Op. 8
Mr. ALWIN SCHROEDER.

a. Wagner – – – – – – Prelude to "Lohengrin"
b. Weber – – – – – – – Overture, "Oberon"

Songs with Piano.

a. Robert Franz – – – – – – – – "Im Mai"
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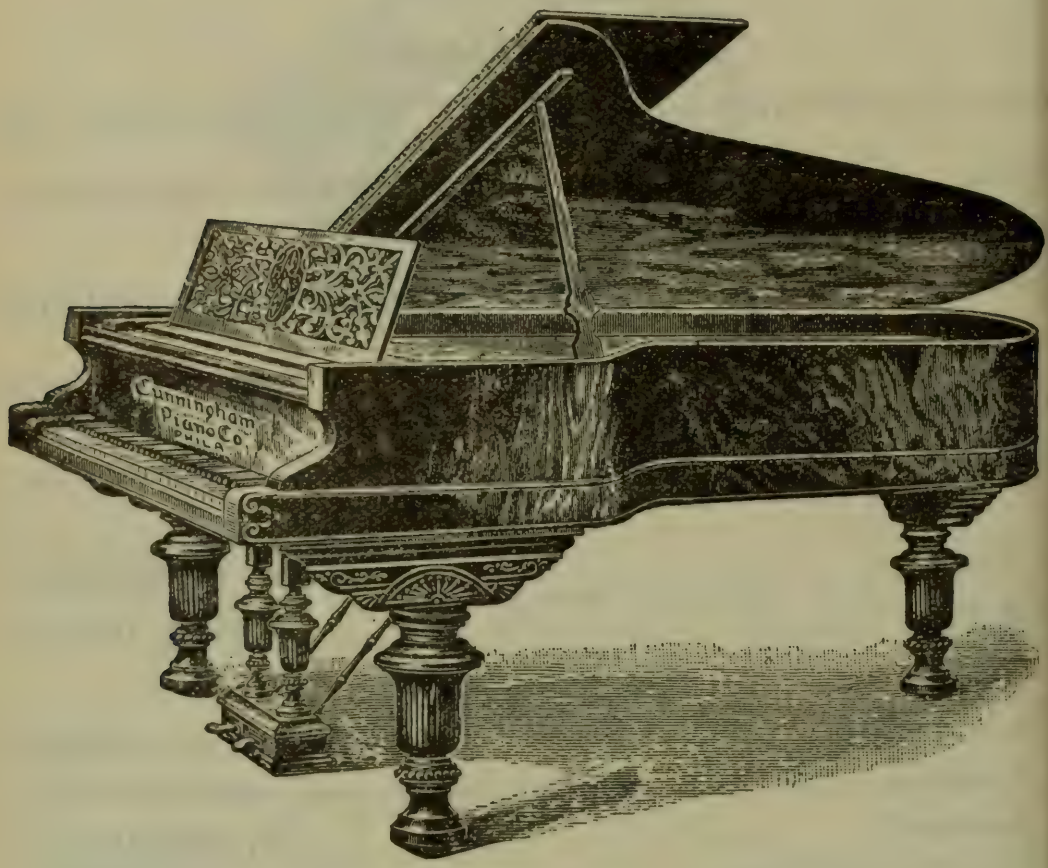
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Overture to "Leonore," No. 3, in C major, Opus 72.

Ludwig van Beethoven.

This overture, written in 1806 for the second set of performances of the opera, at the Imperial Private Theatre in Vienna, is a remodelled version of the overture commonly known as "*Leonore* No. 2." It was much objected to, at first, on account of its length (although not so long as the "No. 2") and difficulty. Beethoven wrote two more overtures to the same opera: the so-called "No. 1" for a performance in Prag which never came off (it was to have been in 1807), and the "overture to *Fidelio*" for the final performances in Vienna in 1814. When the "No. 3" was first played in Leipzig in 1810, the *Allgemeine musikalische Zeitung* noticed it as follows: —

". . . Then came the new overture by Beethoven to his opera *Leonore*, which has just been published. This is one of the original master's richest, most imposing, and difficult compositions, as it is also one of his strangest. It is, throughout, the creation of an overbrimming fancy, which ever produces something new and surprising — but, as it seems to us, of this alone."

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), which opens with a *fortissimo* G in the full orchestra (without trombones, however); this G, struck short by the strings, is sustained and diminished by the wood-wind until the strings take it up again and, together with the flute, clarinets, and bassoon, slowly play down the scale of C major in octaves, from G to G, ending on F-sharp. This F-sharp is thrice swelled and diminished by the strings, while the bassoons come in with soft ascending sighs in 3rds, establishing the unrelated tonality of B minor. A measure of full harmony in the strings modulates by deceptive

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cadence to A-flat major, in which key the clarinets and bassoons now sing the opening phrases of Florestan's air, "*In des Leben's Frühlingstagen*," in the second act of the opera, against an accompaniment in the strings and sustained E-flats in the alto and tenor trombones (used here like bass-trumpets). Then follow weird, mysterious harmonies in the strings, followed by lighter imitations on a triplet figure between the flute and first violins, while the bassoons and basses come in ever and anon with scraps from the Florestan theme. A short climax leads to a tremendous outburst of the full orchestra on the chord of A-flat major; a highly dramatic passage, now tender, now angry chords, now fragments of pathetic melody, interspersed with contrapuntal reminiscences of the triplet figure, leads over to the main body of the overture.

This movement, *Allegro* in C major (2-2 time), opens *pianissimo* with the first theme in the first violins and 'celli in octaves, against a sustained tremolo in the violas, and nervous rhythmic pulsations in the double-basses; a *crescendo* on the initial figure of the theme, by fuller and fuller orchestra, leads to a raging *fortissimo* in which the theme now appears in its entirety, and is developed at some length with the utmost energy. Just before this development comes to an end, there is a sudden change to B minor (like the one in the introduction), and this section of the first part of the movement ends in this key. The beautiful second theme is introduced in the horns, then passes to the first violins and flute, against agitated triplet arpeggj in the second violins and violas; it begins in E major, then passes by a beautiful and sudden modulation to F major, then through G minor, A minor, and B major back to E major again, when a subsidiary passage sets in, in which figures from the first theme are worked up to a climax, ending the first part of the movement.

The free fantasia is shorter and far simpler than the original one (in the "No. 2"), and consists for the most part of fierce outbursts of the full orchestra, alternating with repetitions of a melodic phrase already heard in

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the slow introduction; toward the end it becomes, however, more elaborate and contrapuntal, ending with a rushing climax which leads to the key of B-flat major. Here comes a dramatic episode: the trumpet-call and part of the song of thanksgiving from the prison-scene in the second act of the opera; some passage-work on a figure from the song of thanksgiving leads over to the third part of the movement.

The third part begins *piano* with the first theme in the dominant (G major) as a flute solo; then follows a *crescendo* passage, leading to a return to the tonic, in which key the theme is repeated *fortissimo* by the full orchestra, and developed somewhat more concisely than in the first part, the section now ending in the dominant of the principal key. The second theme now comes in the tonic (C major), and is followed by developments in passage-work on figures from the first theme, as in the first part of the movement. But now the second theme returns once more, and one of its figures is made the subject of some rather recitative-like developments, which lead to the Coda.

The Coda (*Presto*) begins with some rushing scale-passages in the first violins, which are soon joined by the second violins, then by the violas, and at last by the basses, leading to a *fortissimo* outburst of the whole orchestra on the first theme, which is now worked up in a tremendous climax to a final apotheosis.

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Four variations follow the statement of the theme in harmony *p*. In the first the theme is given to the second violins; in the second, to the violoncellos; in the third, to the violas and first violins; while the fourth is written in full harmony. Haydn was a loyal Austrian; most of his days were spent in the service of Prince Esterhazy; his death occurred among the bomb-shells of Napoleon's army. During the attack of the French on Vienna, in 1809, Haydn, in an endeavor to quiet the alarm of his servants, rose from a bed of sickness, saying, "Do not be afraid, children: no harm can happen to you while Haydn is here." "God save the Emperor!" The exertion left him weaker than before, and probably hastened his death, which occurred a few weeks later.

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Capriccio for Violoncello and Orchestra, in D minor, Opus 8.
Julius Klengel.

Julius Klengel was born at Leipzig on September 24, 1859, and is still living. He is grand-nephew of August Alexander Klengel, the pianist, and great-grandson of Johann Christian Klengel (1751–1824), the land-

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The capriccio played at this concert is in one movement, *Allegro molto vivace* in D minor (2-4 time), ending in D major. The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings.

PRELUDE TO "LOHENGRIN" RICHARD WAGNER.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary of Goethe's birthday and the day of the inauguration of the statue of Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal;* indeed Parsifal (or Parzival) was Lohengrin's father.

The orchestral prelude runs wholly on the development and working-out of the SANGREAL-MOTIVE. Berlioz has described the composition as

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one gradual *crescendo*, leading to a shorter *decrescendo*. Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo;* then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

OVERTURE TO "OBERON," IN D MAJOR . . KARL MARIA VON WEBER.

Oberon; or, The Elf-king's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was brought out at Covent Garden in London on April 12, 1826. It is well to remember that the original text was in English, and that the opera was first given in English. It was written in 1825–26, and was Weber's last opera. The libretto is founded upon Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem, *Oberon*.

The overture opens with a slow introduction, *Adagio sostenuto* in D major

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(4-4 time), full of suggestions of the fairy character of the work. A soft, slow call on Oberon's magic horn is twice answered by a sigh in the muted strings; slow, melodious phrases in the strings alternate with a light, tripping, fairy-like figure in the flutes and clarinets; then the trumpets, horns, and bassoons softly give out a march-like phrase, twice responded to by a delicate dancing figure in the strings. A tender love-melody in the violas and 'celli in unison, accompanied in three-part harmony by the clarinets and double-basses, leads to a soft, dreamy passage in the strings, followed by a tremendous crash of the whole orchestra on the chord of the dominant. This ends the introduction.

The main body of the overture, *Allegro con fuoco* in D major (4-4 time), begins with a furious *crescendo* rush of the strings which forms part of the first theme; it is one of the most brilliant beginnings of an *allegro* movement in all orchestral music. This tumultuous theme, which is developed at some length, is followed by a first subsidiary of almost equally brilliant character. Oberon's horn soon repeats its soft call, again answered by the light fairy figure, first in the violins and violas, then in the flutes and clarinets. A hushed chord of the dominant 7th in the key of A major (dominant of the principal key) leads to the entrance of the second theme, a tender *cantilena* taken from Huon's grand air in the first act, now sung by the clarinet and repeated by the first violins, over a quiet accompaniment in plain harmony in the other strings. The brilliant, joyous conclusion-theme — taken from the peroration of Rezia's grand scena, "Ocean, thou mighty monster," — comes in with great effect in the violins, the rhythm of the accompaniment growing more lively as it goes on. One may suspect that, in writing the short chromatic *crescendo* figures (*quasi*

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sforzando) that lead to the repetition of this theme, Weber had an eye to the long-famous *sforzando* of the string players in English orchestras. The first part of the movement ends softly with a half-cadence in A major.

The free fantasia begins with some passage-work on the first theme; but the working-out soon comes in earnest, taking the form of some fugato developments on a wholly new theme against a running contrapuntal counter-theme in the strings; then the second theme is taken up in its turn, and worked up in combination with the first subsidiary with great effect, if without much real elaboration.

The third part of the movement presents the usual counterpart of the first, save that the second theme is omitted; the conclusion-theme is worked up with astounding brilliancy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

SYMPHONIC POEM NO. 2, "TASSO, LAMENTO E TRIONFO." FRANZ LISZT.

In this symphonic poem Liszt has given a sort of tone-picture of the poet's life and character: of his struggles, misfortunes, love, melancholy, madness, and final triumph. In his preface to the full score he says that one of the themes is a melody to which he once heard Venetian gondoliers sing verses from Tasso's *Gerusalemme liberata.* In this composition Liszt has followed his usual plan: taking a few (in this case, two) principal themes and presenting them successively or in conjunction in very various shapes. The transformations these themes undergo are brought about by

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changes in tempo, rhythm, or mode, each change affecting the expressive character of the themes themselves.

Of the two principal themes upon which this symphonic poem is based, the first is strongly given out in octaves by the 'celli and double-basses at the very beginning of the work, *Lento* in C minor (4-4 time). The repeated triplet-figure on the third and fourth beats of the first two measures is thematically characteristic; it appears also at the end of each phrase of the second theme, which comes somewhat later on, *Adagio mesto* in C minor (4-4 time), sung by the bass-clarinet over gloomy syncopated harmonies in the horns and harp. This is the "Venetian gondoliers'" theme.

The general plan of the composition is as follows: *Lento* in C minor (4-4 time), announcement of the first theme, and passage-work on a descending chromatic figure, leading *crescendo ed accelerando* to an *Allegro energico* in the same key and time, in which a modified version of the first theme is briefly treated, with some passage-work on a new figure and also the descending chromatic one just heard. This leads to a resounding restatement of the first theme by the full orchestra, *Lento assai*, after which a descending chromatic passage in the clarinet leads to the entrance of the second theme in the bass-clarinet, *Adagio mesto* in C minor (4-4 time). What may be called the thesis, or first part, of this theme is then repeated by the violins in octaves over a similar, but more fully scored accompaniment; the antithesis, or second part, then follows in A-flat major, first with the melody in the 'celli and horn, then in the violins in octaves. The development of this second theme is quite extended, but merges after a while into more dramatic passage-work in which the old descending chromatic figure soon reappears amid intermittent *tremolos* in the strings. The

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tempo is gradually accelerated, leading to a grand reappearance of the second theme, *Meno Adagio* in E major (4-4 time), in full harmony in all the brass, against fitful diatonic and chromatic scale-passages in all the strings in octaves. This brilliant outburst is followed by a long stretch of recitative-like passage-work on the first theme in various wind instruments against close *tremolos* in the high violins. This climax debouches into a new movement: *Allegretto mosso con grazia, quasi Menuetto nobile*, in F-sharp major (3-4 time), which is said to represent a joyous fête at the court of Ferrara. The first theme here appears transformed to a graceful minuet-theme, developed at great length and with many changes of orchestral color, passing from F-sharp major to B-flat major, and then back again. On its return to F-sharp major, in the wood-wind and horns, the second theme is pitted against it as a counter-theme in the violins; then the two themes are elaborately worked up together. At the close a short *crescendo e molto stringendo* passage leads to a return of the short *Allegro energico* movement, ending as before with a resounding restatement of the first theme by the full orchestra. This closes the first part of the composition.

The second part, "*Trionfo*," *Allegro con molto brio* in C major (2-2 time), opens with some brisk trumpet-calls and preluding scale-passages in the strings, after which the first theme appears in very much the shape it did in the preceding minuet movement, though no longer in the minuet time and rhythm. It is elaborately worked up, appearing at first *piano* in the strings, then after a while *piano* in the flutes and oboes in B-flat major, then *fortissimo* in C major in the full orchestra. The second theme returns at length in the trumpet, and is worked up in brilliant *crescendo ed accelerando* passage-work leading to a *Quasi Presto* coda, full of trumpet-calls, which after a while settles down into an *Allegro maestoso* apotheosis of the second theme in C major.

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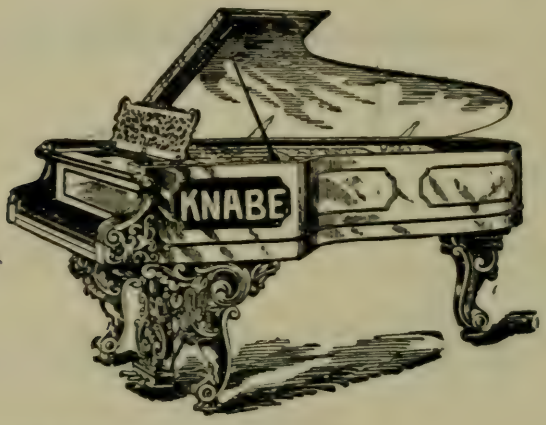
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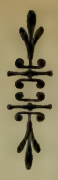
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Ludwig van Beethoven — Overture to "Leonore," No. 3, in C major, Op. 72

Felix Mendelssohn-Bartholdy — Andante and Finale from Concerto for Violin

Peter Ilyitch Tschaikowsky — Symphony No. 6, in B minor, "Pathétique," Op. 74.

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

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This overture, written in 1806 for the second set of performances of the opera, at the Imperial Private Theatre in Vienna, is a remodelled version of the overture commonly known as "*Leonore* No. 2." It was much objected to, at first, on account of its length (although not so long as the "No. 2") and difficulty. Beethoven wrote two more overtures to the same opera: the so-called "No. 1" for a performance in Prag which never came off (it was to have been in 1807), and the "overture to *Fidelio*" for the final performances in Vienna in 1814. When the "No. 3" was first played in Leipzig in 1810, the *Allgemeine musikalische Zeitung* noticed it as follows: —

". . . Then came the new overture by Beethoven to his opera *Leonore*, which has just been published. This is one of the original master's richest, most imposing, and difficult compositions, as it is also one of his strangest. It is, throughout, the creation of an overbrimming fancy, which ever produces something new and surprising — but, as it seems to us, of this alone."

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), which opens with a *fortissimo* G in the full orchestra (without trombones, however); this G, struck short by the strings, is sustained and diminished by the wood-wind until the strings take it up again and, together with the flute, clarinets, and bassoon, slowly play down the scale of C major in octaves, from G to G, ending on F-sharp. This F-sharp is thrice swelled and diminished by the strings, while the bassoons come in with soft ascending sighs in 3rds, establishing the unrelated tonality of B minor. A measure of full harmony in the strings modulates by deceptive cadence to A-flat major, in which key the clarinets and bassoons now sing the opening phrases of Florestan's air, "*In des Leben's Frühlingstagen*," in the second act of the opera, against an accompaniment in the strings and

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sustained E-flats in the alto and tenor trombones (used here like bass-trumpets). Then follow weird, mysterious harmonies in the strings, followed by lighter imitations on a triplet figure between the flute and first violins, while the bassoons and basses come in ever and anon with scraps from the Florestan theme. A short climax leads to a tremendous outburst of the full orchestra on the chord of A-flat major; a highly dramatic passage, now tender, now angry chords, now fragments of pathetic melody, interspersed with contrapuntal reminiscences of the triplet figure, leads over to the main body of the overture.

This movement, *Allegro* in C major (2-2 time), opens *pianissimo* with the first theme in the first violins and 'celli in octaves, against a sustained tremolo in the violas, and nervous rhythmic pulsations in the double-basses; a *crescendo* on the initial figure of the theme, by fuller and fuller orchestra, leads to a raging *fortissimo* in which the theme now appears in its entirety, and is developed at some length with the utmost energy. Just before this development comes to an end, there is a sudden change to B minor (like the one in the introduction), and this section of the first part of the movement ends in this key. The beautiful second theme is introduced in the horns, then passes to the first violins and flute, against agitated triplet arpeggj in the second violins and violas; it begins in E major, then passes by a beautiful and sudden modulation to F major, then through G minor, A minor, and B major back to E major again, when a subsidiary

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passage sets in, in which figures from the first theme are worked up to a climax, ending the first part of the movement.

The free fantasia is shorter and far simpler than the original one (in the "No. 2"), and consists for the most part of fierce outbursts of the full orchestra, alternating with repetitions of a melodic phrase already heard in the slow introduction; toward the end it becomes, however, more elaborate and contrapuntal, ending with a rushing climax which leads to the key of B-flat major. Here comes a dramatic episode: the trumpet-call and part of the song of thanksgiving from the prison-scene in the second act of the opera; some passage-work on a figure from the song of thanksgiving leads over to the third part of the movement.

The third part begins *piano* with the first theme in the dominant (G major) as a flute solo; then follows a *crescendo* passage, leading to a return to the tonic, in which key the theme is repeated *fortissimo* by the full orchestra, and developed somewhat more concisely than in the first part, the section now ending in the dominant of the principal key. The second theme now comes in the tonic (C major), and is followed by developments in passage-work on figures from the first theme, as in the first part of the movement. But now the second theme returns once more, and one of its figures is made the subject of some rather recitative-like developments, which lead to the Coda.

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ENTR'ACTE.

Some Popular Fallacies about Music.

When the great organ — or, as it was generally written then, the Great Organ — in the Music Hall, the huge instrument built by Walcker, of Ludwigsburg, was being put up (in the early sixties), the Boston newspapers seemed, and almost for the first time, to take an interest in something pertaining to music.* All sorts of speculations and predictions were printed, as to the probable effect of so vast an instrument in the Music Hall. The prevailing notion seemed to be that the organ would give out an intolerable volume of tone. Satirical allusions to an impending rise in the price of cotton-wool were frequent; the owners of the Music Hall were advised to strengthen the roof of the building, so that it should not be blown bodily off. And these would-be-comic shots were quite indicative of the general opinion. When, however, the organ came to be heard, the volume of tone was found to be by no means excessive; indeed, if there was one thing

* Indeed, musical journalism in the daily press may almost be said to have begun in Boston with the advent of the Great Organ. What musical criticism appeared in our daily papers before that time was often of a sort to make a newspaper office-boy smile nowadays. I remember one delicious instance, and one which was not entirely uncharacteristic either. The late Julius Eichberg took the conductorship of the orchestra at the Boston Museum in 1859 or 1860; soon after his installation, he made an effort to improve the current entr'acte repertory of his little band and play something better than the trash that was usually fiddled out between the acts at theatres at that time. His innovations were innocent enough — overtures by Kalliwoda, movements from the chamber-music of Onslow and men of that stamp, even minuets from Haydn or Mozart symphonies — and, as he thought, calculated to be acceptable to the general public. Of course, whatever was played was set down in the play-bill; and movements from symphonies or suites were indicated, as is usual at concerts, by their key and mode. But one newspaper "critic" took this sudden incursion of "classical" music into the Museum entr'acte repertory in high dudgeon. In one of his "critiques" he wrote: "The sooner Mr. Eichberg learns that the Boston public wants to hear nothing in A minor or D major, the better!" I give this gem of criticism without comment.

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that hapless instrument was totally unable to do, it was to *play loud;* it had many conspicuous merits, but no one ever heard a grand and imposing sonority come from it. It was decidedly a weak-voiced organ. There were not enough mixtures in it, and the wind-pressure was inadequate. People were sorely disappointed that "the biggest organ in the country" did not make more noise.

This notion that large organs, large orchestras, large choruses, necessarily make a great deal of noise is a very popular fallacy indeed. Of course, a large organ will sound louder, *ceteris paribus*, than a small one; that is evident enough. But the way to make an organ strong-toned is not to increase the number of stops, but to increase the wind-pressure. A powerful volume of tone comes, as the saying is, from "the weight of bricks on the wind-chest," not from the number of pipes. A single cornet, blown hard, will make more noise and carry farther than twenty cornets, blown moderately.

The idea that large halls need large orchestras is true enough, as far as it goes. But it is far truer that large halls need brilliant and telling orchestration. I cannot remember the time when many musicians in Boston did not complain of the Music Hall, as being too large for good orchestral effect. It would be more accurate to say that it is too large for good orchestral effect in *classical music;* no one need complain of its being too large for Wagner's *Kaiser-Marsch!* I think no one thought of its being too large for Eduard Strauss's little orchestra of (I think) twenty-four; in the Strauss waltzes and galops this little band made a more brilliant effect than an orchestra of seventy-five in the seventh symphony. It was all the result of Strauss's peculiar style of instrumentation, which is particularly adapted to give brilliancy to a small orchestra: giving prominence to the piccolo-flute, the cornets, the snare-drum, and big-drum and cymbals — in a word, to all the shrill and incisive-toned instruments. In a certain sense, it may even be said that Strauss's little orchestra of twenty-four would sound more brilliant in the Strauss waltzes and galops than an orchestra of

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seventy-five would in the same pieces. For the numerical increase would be all in the strings; and the larger mass of strings would tone down and cover up the brilliancy of the "noisier" instruments.

Speaking of the Great Organ reminds me of a bogus story that went the rounds soon after it was set up in the Music Hall, to the effect that a mouse had been blown through one of the huge thirty-two-foot pipes, and come to a violent death by being hurled against the ceiling. Here is another popular fallacy. Many people imagine that there must be a terrific current of air rushing through the larger organ-pipes in *fortissimo* passages. But the fact is that no air, or "wind" goes through an organ-pipe at all, either in *fortissimo* or *pianissimo*. The air in the pipe *vibrates*, but it does not *rush* — as wind. No wind-pressure in the world could blow even a feather through an organ-pipe.

Going into the old Coliseum, one day during the Gilmore Peace Jubilee, I noticed a woman in the entering crowd (apparently from the country) who was evidently a little dazed at first by the enormous size of the building. "Well!" I heard her exclaim to her companion, "I guess we may be able to hear the loud things well enough, but I don't calculate on hearing much of the soft and sweet ones!" Another day I overheard a man say on entering the Coliseum: "When all that big chorus and orchestra and organ are doing their very darndest, I shouldn't be surprised if we heard something; but heaven help the soloists!" These are quite current notions. But the real truth of the matter is, that in disproportionately large places — like the old Jubilee Coliseum, or the Ninth Regiment Armory in New York — the only things that "tell" well are exceptionally brilliant solo voices and the hushed *pianissimo* — not the *fortissimo* — of a large mass of voices and instruments. It is the "soft and sweet" things that produce their full effect, not the "loud" ones. I remember, at a festival performance (with huge chorus and orchestra) of Berlioz's *Requiem*, given years ago by Dr. Leopold Damrosch in the Ninth Regiment Armory in New York, the only things that really told well were the slow *pianissimo* ensemble-passages and Campanini's singing of the *Sanctus*. The great "*Tuba mirum*," with all its brass and drums, sounded absolutely timid. The two most thrilling effects at the second Peace Jubilee in Boston were the enormous mass of violins playing *piano* on the melody in the second part of the "Lucia" sextet, and Frau Peschka-Leutner's singing of the Rode air and

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variations! The — I forget how many, but a great many — anvils "played" by members of the fire-department in the chorus from *il Trovatore* sounded like the ticking of as many clocks.

Large choruses and orchestras may be powerful; but they are not strongest. In what are commonly called "strong effects," it is *quality*, not mere *quantity*, of tone that tells. I remember a performance of the ninth symphony, given years ago by the old Harvard Musical orchestra and the chorus of the Handel and Haydn Society, at which, when every singer and player was straining every nerve in double-*fortissimo* on "Now embrace ye, all ye millions!" the late lamented Saul — who played third trombone and possessed, beside an excitable temperament, an exceedingly powerful pair of lungs — blew the whole chorus and orchestra to smithereens, single-handed. All you could really *hear* was Saul's trombone.

Many people are so possessed with the idea of how the louder instruments in the orchestra — trumpets and trombones — can cover up and drown out not over-strong-voiced solo singers, that they forget the dampening effect a duller and less determinate quality of tone may have at times. What prevents very large choruses — or most of them — being really brilliant is what is commonly known as the "dead wood" in them: the weak and stuffy-voiced singers, who give out a faint, hoarse tone, and do not come in sharply on the beat. Eliminate this "dead wood," and leave only the strong, fresh-voiced, rhythmically precise singers — that is, cut down the chorus (on an average) by two-thirds — and you will double its brilliancy. some. Cappiani, the singer, once told me that, in Italian opera-houses, what the principal singers most stood in dread of in the orchestra was not the trombones, but the double-basses. These comparatively dull-toned instruments could, when ill played, cover up the voice more than all the brass put together.

It is a wide-spread popular fallacy that you can *always* make a movement sound more lively by taking it faster. This is, to be sure, not wholly a fallacy; vivacity of effect certainly does increase, as a rule, with rapidity of tempo. But there are cases where it does not. Vivacity of rhythmic effect depends far more upon the rapidity of the *beat* — that is, upon the shortness of the rhythmical unit — than upon the rapidity with which one note follows after another. Take an *Allegro* movement in 4-4 time; play it a little faster, and it will unquestionably sound more lively; but, so soon

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as you play it enough faster to make it sound like 2-2 (*alla breve*) time,—that is, so fast that the listener instinctively takes the half-note as the rhythmical unit, instead of the quarter-note,—its vivacity of impression is largely diminished. You see, the *alla breve* beat (twice to a measure) of the very rapid tempo is really not nearly so fast as the 4-4 beat of the less rapid tempo; and it is the rapidity of *beat* that makes for vivacity of impression.*

The superior sadness, or gloominess of the minor mode, compared with the major, has been much expatiated on. Schopenhauer once said that all popular dance-tunes in the minor mode lacked true vivacity, and reminded him of dancing in tight boots. I wonder if Schopenhauer ever heard Rossini's tarantella, "*Già la luna*," in A minor; I think that tune knocks his theory pretty well on the head.

Of popular fallacies concerning the definite emotional significance of music I have spoken before, and need say nothing more now.

Perhaps the most irritating fallacy of all is the notion some people have —and persist in sticking to through thick and thin—that intellectual music is necessarily unemotional. I wonder what such people would say if musicians should all of a sudden turn round and attempt to apply the same rule to poetry, and try to prove that Shakspere, for instance, was unemotional—because undeniably intellectual. The notion is as idiotic as that other kindred one, that music written in a difficult and complex form must needs be uninspired and "mathematical." Let me try and turn the tables in the same way as before. The *terza rima* is—as I have been given to understand by experts—one of the most difficult of all poetical forms; yet the whole *Divina commedia* is written in *terza rima*. Was Dante uninspired and "merely mathematical"?

One more! How many people are there not who imagine that educated musicians don't like good "light" music! I wish some of the victims of this idea could have watched Professor John K. Paine five nights running, at Sullivan's *Iolanthe*, or seen the present writer go every night for a fortnight to Offenbach's *la Périchole* in London—and he hadn't lost his heart to Schneider either!

*I, of course, do not mean here the rapidity of the visible motion the conductor makes with his bâton. I mean the rapidity of that ideal, or imaginary, time-beating which always goes on in our brain—often subconsciously, perhaps—when we are listening to music in a definite rhythm.

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Symphony No. 6, in B minor, "Pathétique," Opus 74.

Peter Ilyitch Tschaikowsky.

This symphony was published and performed very shortly before his death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second



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theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins

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and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in

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which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

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Oberon; or, The Elf-king's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was brought out at Covent Garden in London on April 12, 1826. It is well to remember that the original text was in English, and that the opera was first given in English. It was written in 1825–26, and was Weber's last opera. The libretto is founded upon Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem, *Oberon*.

The overture opens with a slow introduction, *Adagio sostenuto* in D major (4-4 time), full of suggestions of the fairy character of the work. A soft, slow call on Oberon's magic horn is twice answered by a sigh in the muted strings; slow, melodious phrases in the strings alternate with a light, tripping, fairy-like figure in the flutes and clarinets; then the trumpets, horns, and bassoons softly give out a march-like phrase, twice responded to by a delicate dancing figure in the strings. A tender love-melody in the violas and 'celli in unison, accompanied in three-part harmony by the clarinets and double-basses, leads to a soft, dreamy passage in the strings, followed by a tremendous crash of the whole orchestra on the chord of the dominant. This ends the introduction.

The main body of the overture, *Allegro con fuoco* in D major (4-4 time),

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begins with a furious *crescendo* rush of the strings which forms part of the first theme; it is one of the most brilliant beginnings of an *allegro* movement in all orchestral music. This tumultuous theme, which is developed at some length, is followed by a first subsidiary of almost equally brilliant character. Oberon's horn soon repeats its soft call, again answered by the light fairy figure, first in the violins and violas, then in the flutes and clarinets. A hushed chord of the dominant 7th in the key of A major (dominant of the principal key) leads to the entrance of the second theme, a tender *cantilena* taken from Huon's grand air in the first act, now sung by the clarinet and repeated by the first violins, over a quiet accompaniment in plain harmony in the other strings. The brilliant, joyous conclusion-theme — taken from the peroration of Rezia's grand scena, "Ocean, thou mighty monster," — comes in with great effect in the violins, the rhythm of the accompaniment growing more lively as it goes on. One may suspect that, in writing the short chromatic *crescendo* figures (*quasi sforzando*) that lead to the repetition of this theme, Weber had an eye to the long-famous *sforzando* of the string players in English orchestras. The first part of the movement ends softly with a half-cadence in A major.

The free fantasia begins with some passage-work on the first theme; but the working-out soon comes in earnest, taking the form of some fugato developments on a wholly new theme against a running contrapuntal counter-theme in the strings; then the second theme is taken up in its turn, and worked up in combination with the first subsidiary with great effect, if without much real elaboration.

The third part of the movement presents the usual counterpart of the first, save that the second theme is omitted; the conclusion-theme is worked up with astounding brilliancy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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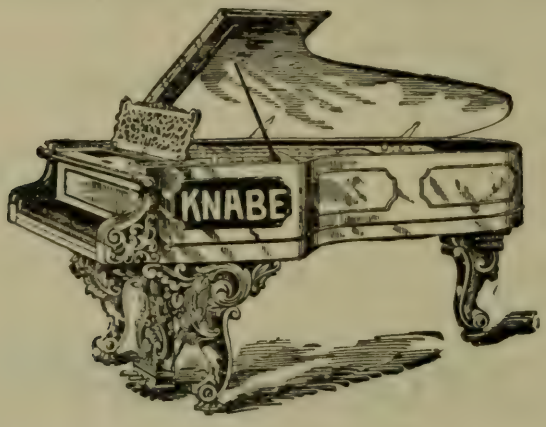
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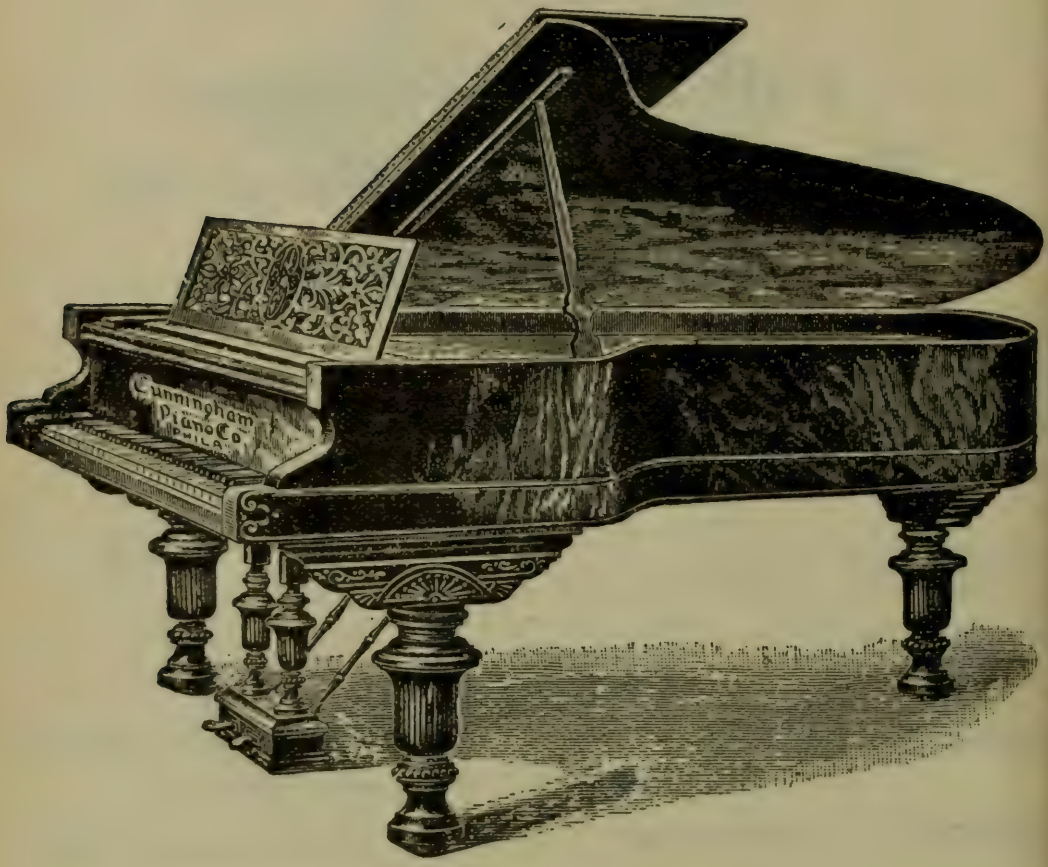
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The overture opens with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the pilgrims' chorus, "*Beglückt darf nun dich, o Heimath, ich schauen*," from the third act of the opera, is given almost entire; at first *piano* by the lower wood-wind and horns, then *fortissimo* with the melody in the three trombones, against a persistent whirling figure in the violins, then dying away again to *pianissimo* in the clarinets and bassoons. The main body of the overture, *Allegro* in E major (4-4 time), begins suddenly, before the completion of the pilgrims' chant, with its spirally ascending first theme in the violins against high *tremolos* in the violins. This first period of the movement is taken up entirely with bacchanalian music from the opening scene in the Venus Mountain. It is followed by a first subsidiary in the same key, a passionate, sighing figure in the violins against ascending chromatic scale-passages in the 'celli, which

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soon leads to the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob!*" in the first act of the opera, in the dominant, B major. This is followed by a return of the bacchanalian music of the first theme, leading after a while to a *pianissimo* episode in which the clarinet sings the melody of Venus's appeal to Tannhäuser, "*Geliebter, komm', sieh' dort die Grotte,*" in the scene in the Venus Mountain. This takes the place of the regular free fantasia. The third act begins with the passionate first subsidiary, which leads as before to the second theme, now in the tonic, E major, after which the bacchanalian music returns more wildly than ever. After some very stormy developments, the figure of the violins, which accompanied the pilgrims' chant in the introduction, returns in a more rapidly whirling version, and soon the coda begins, in which the pilgrims' chant is repeated, as in the introduction, the violin figure growing more and more rapid as the fast *fortissimo* verse of the chant is given out by the three trombones and three trumpets in unison, to full harmony in the rest of the orchestra.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

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chen, on the Lake of Lucerne, in 1871. The themes are, with a single exception, taken from *Der Ring des Nibelungen*, especially from the third drama of the tetralogy, *Siegfried;* but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the music of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Triebschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate of Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig bin ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!). The strings take up this theme, and work it out wholly independent of its development in *Siegfried.* Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre.* After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "*O Siegfried! Sieg-*

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fried! Sieh' meine Angst!" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl.* All these themes are worked up in very various shapes for some time, when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words, *"O Siegfried, Herrlicher! Hort der Welt!"* (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced.

A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: *"Fahr' hin, Walhall's leuchtende Welt!"* (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the *Waldweben* in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's *"Ein herrlich Gewässer wogt vor mir"* (A splendid sea billows before me)

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in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.

A Faust Overture, in D minor.

This work was written in Paris in January, 1840, and intended as the first movement of a *Faust* symphony. But Wagner abandoned the scheme of a symphony; and, in 1855, at Liszt's earnest instigation, entirely rewrote the overture in Zürich. In one of his writings Wagner says that he imagined Faust's "*Entbehren sollst du, sollst entbehren!*" (Thou shalt do without!) as the motto of the overture.

It begins with a slow introduction, marked "*Sehr gehalten*" (*molto sostenuto*) in the score. The opening phrase, for the bass-tuba and double-basses in unison over a *pianissimo* roll on the kettle-drums, is of an unusual sonority that has the most dramatic effect. The 'celli respond to it with

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a phrase that plays a prominent part in the overture. Soon the first violins softly intone a phrase which will be recognized later as the beginning of the first theme of the quick movement. The development grows more and more dramatic until, after a strong *staccato* chord of the whole orchestra, the quick movement begins. This is marked "*Sehr bewegt*" (*assai con moto*).

Over sombre harmonies in the bassoons and horns the first violins outline the initial phrase of the first theme, all the strings then coming in on the more hurried figure that constitutes its conclusion. This theme is developed at some length. After a while the second theme comes in in the wood-wind in the relative F major, and is developed in its turn, and there is a short, passage-like conclusion-theme in the strings which leads immediately to the free fantasia. This dwells for some time on the second theme, which always remains in the wood-wind, its separate phrases being now interspersed with reminiscences of the hurried second figure of the first theme in the strings. At length the first theme returns and is subjected to some elaborate working-out. The third part of the movement begins regularly with a *fortissimo* entrance of the first theme in the full orchestra in the tonic D minor; but the further development of this part varies considerably from the form of the first part. The overture ends with a long, slow coda. It is scored for full modern grand orchestra. In more than one of his letters to Liszt, Wagner insists that this whole overture has

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o do with the character of Faust, and with Faust alone; that the melodious second theme in the wood-wind has no reference whatever to Gretchen.

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'Forest Sounds," from "Siegfried," Act II., Scene 2.

The passage from *Siegfried* (the third drama of the *Nibelungen* Tetralogy) o which Wagner himself gave the name of "*Waldweben* (Forest Weaving)" s part of the orchestral music in the scene in the forest where Mime, the Nibelung dwarf, has left Siegfried alone before Fafner's cave, where the Giant, now transformed to a Dragon, guards the Nibelung Treasure, of which the Ring and Tarnhelm form a part. The music consists of picturesque suggestions of forest sounds and sights,—the rustling of the leaves, he sunshine stealing in through the interwoven branches, the song of forest birds,—intermingled with some of the "leading motives" of the drama.

The selection was put together for concert performance by Wagner himself, and makes frequent skips, many portions of accompanied dialogue being omitted. It begins *Mässig* (*Moderato*) in D minor (2-2 time), with a long-sustained low D in the horn and rustling arpeggj in the 'celli and double-basses, the violas and violins adding their higher voices after a sudden change to E major; with the change from 2-2 to 6-8 time the rustling becomes more rapid, and now the clarinets, now the bassoons and horns,

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give out the sad VOLSUNG-motive. Then the rustling ceases for a while, and the 'celli, violas, and double-basses, then all the strings, then the horns and bassoons, give out the tender LOVE-LIFE-motive,* with its yearning harmonies. Then follows a passage in C major (3-4 time) in which the muted strings, divided into many parts, play a billowing arpeggio figure, against which a solo violin plays the FREIA-motive; this passage is an almost exact reproduction of the passage in D major that immediately precedes the *cantilena* of Loge's Narrative in the second scene of *Das Rheingold.* With a sudden return to E major and 9-8 time, the rustling in the strings begins again, rising gradually from the lower register of the violins and 'celli to the higher register of the violins (largely subdivided), while the oboe, flute, clarinet, and other wind instruments give out fragments, and then develop the whole, of the BIRD-SONG-motive. Then a long skip is made, omitting the fight between Siegfried and the Dragon (Fafner), Mime's return and his violent death at Siegfried's hands, and taking up the musical thread again at the point where Siegfried follows the Forest-Bird out of the woods to go and seek the sleeping Brünnhilde on the top of her rock, ending with the close of Act II. In this closing *Vivace* movement we hear the weird harmonies of the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG motive. In arranging the selection, Wagner has made some slight changes in the original orchestration, but in no wise in the way of simplifying it.

*This motive occurs in the drama wherever the young Siegfried's thoughts turn to his unknown mother (Sieglinde). It might well have been called the MOTHER-motive.

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ual emotion. In so far as it occupied itself with emotion at all, it dealt in generalities. Its expression was purely typical, not individual. Indeed Music was the last art to feel the effect of the general tendency of the Renaissance; it was the youngest of the fine arts, and had not quite the daring of its elder sisters. Upon the whole, it had not fully entered upon its classic period, when the other arts were already beginning to respond to the touch of Renaissance romanticism. But Music could not long escape the influence of the reigning spirit of the times. Singers, especially great ones, began to tire of merging their individual talent in the mass of voices of the choir, and longed for an opportunity to concentrate the attention of their listeners upon themselves. In other words, they wanted to sing solos. But monodic music was but little developed at that time. To be sure, the development of the Folk-song had been given a tolerably strong impulse in an artistic direction by the French and Spanish Troubadours and Trouvères of the eleventh, twelfth, and thirteenth centuries, and by the German Minnesinger of the twelfth, thirteenth, and fourteenth. But the graceful art of the Minnesinger was gradually smothered under the mass of arbitrary and pedantic rules established by their bourgeois successors, the Meistersinger; and the growth of Counterpoint threw all artless or artistic song-singing well into the shade, so that, in the days when Counterpoint flourished in its fullest glory, hardly any artistic monodic music existed at all. The little *frottole* and *villanelle* that Italian nobles



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were wont to coo forth over their lutes and mandolins could hardly rank as an artistic form of much dignity. Musically considered, they were hardly songs or monodies at all, but merely bits of counterpoint — and often precious poor counterpoint, too — in which the love-stricken singer sang one part, and played what he could of the rest on his instrument. Such things could very well pass muster as a sort of musical *vers de société*, but were not worthy of the mettle of great artists.

But the growing thirst for the musical expression of individuality foreboded a change in the Art of Music; the more so that, by near the end of the sixteenth century, the forms of Counterpoint were being rapidly exhausted by Palestrina, Gabrieli, and their great contemporaries. Counterpoint had reached its culmination, and the world was anxiously inquiring: "What next?"

From the time of St. Ambrose to that of Palestrina, the Church had been the leading musical power. The new movement I am now about to describe sprang directly from the art-loving Italian noblesse, from what we may call polite society.

One of the striking features of the Renaissance movement was an attempt to make the fine arts return to the imitation of classic Greek and Augustan models. That any real return to Greek or Roman Art was practically impossible seems to have struck no one. Yet the sort of sham Hellenism we find in Renaissance Art and Literature was not so transparent a make-believe that people at the time could not easily convince themselves that

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the musical party in the Council of Trent had been driving from the first. The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the result was that even singers on the same part would not sing the same



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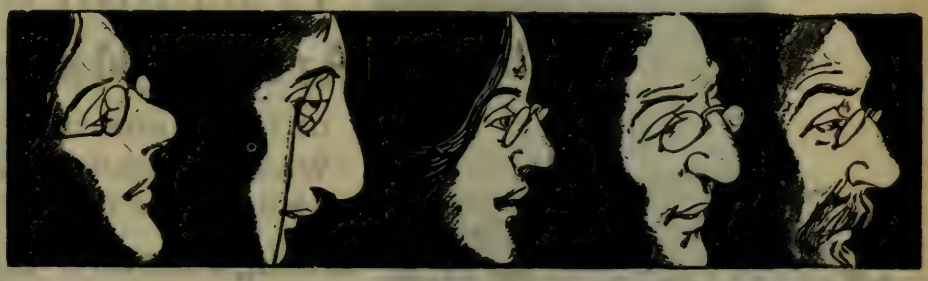
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feel much sympathy with them. They looked at Music, as Carlyle might have said, more through logic-spectacles than with the artist's eye; it is evident that they had too little real appreciation and understanding of the music they attacked to be really competent to handle the subject well. Theirs was not a truly musical point of view. They either had no feeling, or had reasoned themselves into having none, for the great and beautiful things achieved by the contrapuntal masters, but only an eye for the one thing which contrapuntal music had not accomplished up to their time. It is almost in vain that we look for intelligent musical criticism from them; they seem not to have cared to distinguish between good counterpoint and bad; their sense for specific musical beauty seems to have been slight. They started with a prejudice, and worked blindly. Yet they had the advantage of thorough conviction, and, though the negative and destructive part of their doctrine was utterly false, the positive and constructive part had the good luck to be true. This was that Music was capable of directly intensifying the emotional expression of Poetry. The corollary they added to this was a *non sequitur:* that the only true aim of Music was to heighten the emotional expression of Poetry; that Music *per se* was a vain ear-tickling, beneath the notice of all cultivated men, and that all music should spring directly from the poet's verse.

Does not all this sound like Richard Wagner? Indeed one is not a little surprised to find how very Wagnerish in thought, style, and expression, even to some minute details, some of their writings are. The very first logical result of their dogma was to enforce the abandonment of concerted singing, which, at that time, was only known under the forms of strict counterpoint and the *faux-bourdon.*

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These Florentine dilettanti, especially Vincenzo Galilei and Bardi, set themselves to write solo music, with as simple an instrumental accompaniment as possible, in which the voice-part should strictly follow the metre and natural emphasis of the poetic text. Care was also taken to let the melodic inflections follow as closely as might be the natural inflections of the voice in declamation. That is to say, the music was to be purely dramatic and emotional. These first attempts were performed with flattering success at the house of Bardi; they were rude and bungling enough, but were hailed as the first fruits of a Platonic palingenesis in Music.

No doubt the whole business would have been a mere flash in the pan, and the Bardi coterie have degenerated into a pedantic mutual-admiration society, had not two real musicians been drawn within the circle and induced to apply their genius and technique in the new direction. These were GIULIO CACCINI (oftener known as GIULIO ROMANO, like his famous name-sake, the painter) and JACOPO PERI.

Although Galilei and one Giovanni Battista Doni—an ardent adherent of the reform, and a very terrible fellow indeed—did their uttermost, in their well-nigh endless pamphlets, to prove that every acknowledged rule of Counterpoint, that is, every hitherto accepted rule of musical composition, was not only gratuitously empirical, but fundamentally wrong and vicious, the musicians Caccini and Peri had too much intrinsically musical perception to pay their noble patrons the flattering homage of directly infringing upon the old rules. They were perfectly willing to accept the new theory, in so far as it proclaimed that Music can do more than merely *please* the ear; but they seem tacitly to have acknowledged, between themselves and the wall, that, whatever Music can do, there is one thing that it absolutely must not do, and this is, it must not *offend* the ear. So Caccini and Peri satisfied their patrons' demand for dramatic and declamatory music, with-



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out breaking through those laws which govern all music, contrapuntal or otherwise.

Caccini's great work was a set of madrigals and sonnets, published in 1602 by the heirs of Giorgio Marescotti in Florence, and entitled *Le nuove musiche di Giulio Caccini detto Romano* (The New Music by Giulio Caccini, called Romano). It was an epoch-making work, and may be set down among the beginnings of Modern Music. Upon the whole, the reform met with singularly little opposition — the world was ready for it — and composers in the new style soon sprang up all over Italy. The *Nuove musiche* had a positive triumph. What the new style was, is easily told. It was to all intents and purposes what we now call recitative, though a tendency to let the music fall into regular rhythmic periods soon showed itself, and the voice-writing gradually became more and more melodious.

The history of the growth of this monodic style is so interwoven with that of the Opera that I must postpone all special study of it until I reach that subject. Suffice it to say here that, with the Florentine Music Reform, Music had acquired at one plunge what it had lacked for over twelve centuries; that is, the power of individual emotional expression; in other words, Music suddenly became dramatic.

WALTHER'S PRIZE SONG, FROM "THE MASTER SINGERS OF NUREMBERG."

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Morgenlich leuchtend in rosigem Schein,
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geschwellt die Luft,
voll aller Wonnen
nie ersonnen,
ein Garten lud mich ein,—
dort unter einem Wunderbaum,
von Früchten reich behangen,
zu schau'n im sel'gen Liebestraum,
was höchstem Lustverlangen
Erfüllung kühn verhiess—
das schönste Weib,
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht;
auf steilem Pfad
war ich genaht
wohl einer Quelle
edler Welle,

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die lockend mir gelacht:
dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

Huldreichster Tag,
dem ich aus Dichters Traum erwacht!
Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,
ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

A literal prose translation of which is: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment of the highest love-desire — the fairest woman, Eva in Paradise.—

The night enclosed me in evening twilight; on a steep path I had drawn near to the noble waves of a spring, which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in a waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me where the spring had laughingly shown me the way: she,

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born there, whom my heart had chosen, consecrated to be my muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG," IN C MAJOR.

Wagner's only comic music-drama, or musical comedy, *Die Meistersinger von Nürnberg*, was first given at the Hofoper in Munich under Hans von Bülow's direction on June 21, 1868. The work was meant as a sort of comic counterpart, or satire-play, to *Tannhäuser*.

The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the "King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns once more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied* and *Werbelied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up contrapuntally in conjunction with a queer, skipping, little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of



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the most beautiful and ingeniously constructed passages in all Wagner. The first violins, 'celli, and some of the wind instruments play the melody of Walther's *Preislied;* as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the wood-wind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

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Siegmund's Love Song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre*. The text is as follows:—

Winterstürme wichen
dem Wonnemond,
in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weht sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr:—
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns — trennte von ihm.—
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen

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barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows:—

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood ecstatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms:—the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

RIDE OF THE WALKUERIES FROM "DIE WALKUERE" . . . WAGNER.

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

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The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre*—the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act, twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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Symphony No. 3, in E-flat major, "Eroica," Op. 55

Symphony No. 6, in F major ("Pastoral"), Op. 68

BERLIOZ *a.* Minuet of Will-o'-the-Wisps. *b.* Waltz of Sylphs. From "The Damnation of Faust," Op. 24

BRAHMS . . . Concerto for Pianoforte No. 2, in B-flat major
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Symphony No. 6, in B minor, "Pathétique," Op. 74
(First time.)

Fantasia for Orchestra, "Francesca da Rimini," Op. 32
(First time.)

VIOTTI Concerto for Violin No. 22, in A minor
Mr. KNEISEL.
(First time.)

WAGNER

"The Emperor's March," in B-flat major

"Tannhäuser." Overture

"Siegfried." Idyll

A Faust Overture

"Siegfried." "Forest Sounds"

"Die Meistersinger." "Walther's Prize Song"

"Die Meistersinger." Prelude

"Die Walküre." Spring Song

"Die Walküre." "Ride of the Walkyries
Soloist, Mr. BEN DAVIES.

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Recitative and Aria, "Ocean! thou mighty monster," from "Oberon"
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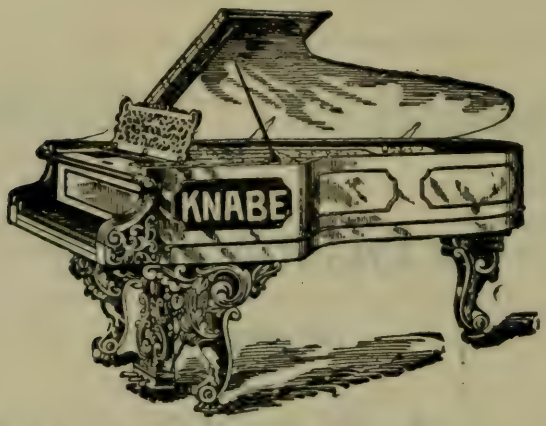
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WAGNER PROGRAMME.

"Rienzi." Overture.

"Lohengrin." Preludes to Acts I. and III.

"Siegfried." Idyll, in E major.

A Faust Overture, in D minor.

"Siegfried." "Waldweben."

"Die Meistersinger." "Walther's Prize-Song."

"Die Meistersinger." Prelude.

"Die Walküre." "Spring-Song."

"Die Walküre." "Ride of the Valkyries."

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Overture to "Rienzi, the Last of the Tribunes," in D major.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera; the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like

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harmonies in the high wood-wind; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding return of the theme in full harmony in all the brass, the first violins coming in between the phrases with a series of ascending turns which may be regarded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser*.* The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time), begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht, vorbei die Schmach!* (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus,

*Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the chora Finale of Berlioz's *Romeo et Juliette* symphony, which was written in 1838-39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like th se in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

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and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous, if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which

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the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent,* 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettledrums, 1 snare-drum, 1 military drum,† triangle, bass-drum and cymbals, and the usual strings.

Prelude to "Lohengrin" Richard Wagner.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary of Goethe's birthday and the day of the inauguration of the statue of Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal*. Indeed, Parsifal (or Parzival) was Lohengrin's father.

The orchestral prelude runs wholly on the development and working-out of the Sangreal-Motive. Berlioz has described the composition as one gradual *crescendo*, leading to a shorter *decrescendo*. Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo;* then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

* The serpent is now an obsolete instrument, except perhaps in some provincial cathedrals in France and Italy. It was made of wood covered with leather, and played with an open mouth-piece, like the ophicleide. It was pierced with holes and provided with keys, very much on the same principle as the ophicleide. Its curiously curved shape gave rise to its name. It was an instrument of exceedingly harsh, snarling tone, and very uneven scale, three of its notes (4-foot D and A, and 2-foot D) being so much stronger than the rest as to require great skill in the player to veil their excessive prominence. In France it was treated as an instrument in B-flat; but in all German scores I have seen (that of Mendelssohn's *Meeresstille und glückliche Fahrt* overture, and this one of Wagner's) it is treated as non-transposing. It is now advantageously replaced by the double-bassoon, which, however, gives out the notes an octave lower.

† The difference between the "snare-drum" and "military-drum" indicated by Wagner in this score is slight. The ordinary orchestral snare-drum (*caisse roulante* in French) is made of wood, and its body somewhat longer than that of the military-drum (*caisse claire*), which is made of metal and has a more brilliant, penetrating tone.

A Siegfried Idyl, in E major.

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Triebschen, on the Lake of Lucerne, in 1871. The themes are, with a single exception, taken from *Der Ring des Nibelungen*, especially from the third drama of the tetralogy, *Siegfried;* but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the music of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Triebschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate of Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig bin ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!). The strings take up this theme, and work it out wholly independent of its development in *Siegfried.* Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre.*



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After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "*O Siegfried! Siegfried! Sieh' meine Angst!*" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl*. All these themes are worked up in very various shapes for some time, when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words, "*O Siegfried, Herrlicher! Hort der Welt!*" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced.

A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "*Fahr' hin, Walhall's leuchtende Welt!*" (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the *Waldweben* in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand



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canaries," and the strings dash into the accompanying figure to Siegfried's "*Ein herrlich Gewässer wogt vor mir*" (A splendid sea billows before me) in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.

A Faust Overture, in D minor.

This work was written in Paris in January, 1840, and intended as the first movement of a *Faust* symphony. But Wagner abandoned the scheme of a symphony; and, in 1855, at Liszt's earnest instigation, entirely rewrote the overture in Zürich. In one of his writings Wagner says that he imagined Faust's "*Entbehren sollst du, sollst entbehren!*" (Thou shalt do without!) as the motto of the overture.

It begins with a slow introduction, marked "*Sehr gehalten*" (*molto sostenuto*) in the score. The opening phrase, for the bass-tuba and double-basses in unison over a *pianissimo* roll on the kettle-drums, is of an unusual

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sonority that has the most dramatic effect. The 'celli respond to it with a phrase that plays a prominent part in the overture. Soon the first violins softly intone a phrase which will be recognized later as the beginning of the first theme of the quick movement. The development grows more and more dramatic until, after a strong *staccato* chord of the whole orchestra, the quick movement begins. This is marked "*Sehr bewegt*" (*assai con moto*).

Over sombre harmonies in the bassoons and horns the first violins outline the initial phrase of the first theme, all the strings then coming in on the more hurried figure that constitutes its conclusion. This theme is developed at some length. After a while the second theme comes in in the wood-wind in the relative F major, and is developed in its turn, and there is a short, passage-like conclusion-theme in the strings which leads immediately to the free fantasia. This dwells for some time on the second theme, which always remains in the wood-wind, its separate phrases being now interspersed with reminiscences of the hurried second figure of the first theme in the strings. At length the first theme returns and is subjected to some elaborate working-out. The third part of the movement begins regularly with a *fortissimo* entrance of the first theme in the full orchestra in the tonic D minor; but the further development of this part varies considerably from the form of the first part. The overture ends with a long, slow coda. It is scored for full modern grand orchestra. In more than one of his letters to Liszt, Wagner insists that this whole overture has to do with the character of Faust, and with Faust alone; that the melodious second theme in the wood-wind has no reference whatever to Gretchen.

"Forest Sounds," from "Siegfried," Act II., Scene 2.

The passage from *Siegfried* (the third drama of the *Nibelungen* Tetralogy) to which Wagner himself gave the name of "*Waldweben* (Forest Weaving)" is part of the orchestral music in the scene in the forest where Mime, the Nibelung dwarf, has left Siegfried alone before Fafner's cave, where the Giant, now transformed to a Dragon, guards the Nibelung Treasure, of which the Ring and Tarnhelm form a part. The music consists of picturesque suggestions of forest sounds and sights,— the rustling of the leaves,

the sunshine stealing in through the interwoven branches, the song of forest birds,— intermingled with some of the "leading motives" of the drama.

The selection was put together for concert performance by Wagner himself, and makes frequent skips, many portions of accompanied dialogue being omitted. It begins *Mässig* (*Moderato*) in D minor (2-2 time), with a long-sustained low D in the horn and rustling arpeggj in the 'celli and double-basses, the violas and violins adding their higher voices after a sudden change to E major; with the change from 2-2 to 6-8 time the rustling becomes more rapid, and now the clarinets, now the bassoons and horns, give out the sad VOLSUNG-motive. Then the rustling ceases for a while, and the celli, violas, and double-basses, then all the strings, then the horns and bassoons, give out the tender LOVE-LIFE-motive,* with its yearning harmonies. Then follows a passage in C major (3-4 time) in which the muted strings, divided into many parts, play a billowing arpeggio figure, against which a solo violin plays the FREIA-motive; this passage is an almost exact reproduction of the passage in D major that immediately precedes the *cantilena* of Loge's Narrative in the second scene of *Das Rheingold*. With a sudden return to E major and 9-8 time, the rustling in the strings begins again, rising gradually from the lower register of the violins and 'celli to the higher register of the violins (largely subdivided), while the oboe, flute, clarinet, and other wind instruments give out fragments, and then develop the whole, of the BIRD-SONG-motive. Then a long skip is made, omitting the fight between Siegfried and the Dragon (Fafner),

*This motive occurs in the drama wherever the young Siegfried's thoughts turn to his unknown mother (Sieglinde). It might well have been called the MOTHER-motive.

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Mime's return and his violent death at Siegfried's hands, and taking up the musical thread again at the point where Siegfried follows the Forest-Bird out of the woods to go and seek the sleeping Brünnhilde on the top of her rock, ending with the close of Act II. In this closing *Vivace* movement we hear the weird harmonies of the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG motive. In arranging the selection, Wagner has made some slight changes in the original orchestration, but in no wise in the way of simplifying it.

WALTHER'S PRIZE SONG, FROM "THE MASTER SINGERS OF NUREMBERG."

This is the song with which the young Franconian knight wins the prize, and with it the hand of Pogner's daughter, at the singing contest on St. John's Day. It is really the poetical account of a dream Walther had at Sachs's house the night before. The original German text is as follows:—

Morgenlich leuchtend in rosigem Schein,
von Blüth' und Duft
geschwellt die Luft,
voll aller Wonnen
nie ersonnen,
ein Garten lud mich ein,
dort unter einem Wunderbaum,
von Früchten reich behangen,
zu schau'n im sel'gen Liebestraum,
was höchstem Lustverlangen
Erfüllung kühn verhiess —
das schönste Weib,
Eva im Paradies.—

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dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

Huldreichster Tag,
dem ich aus Dichters Traum erwacht!
Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,

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ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

A literal prose translation of which is: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment of the highest love-desire — the fairest woman, Eva in Paradise.—

The night enclosed me in evening twilight; on a steep path I had drawn near to the noble waves of a spring, which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in a waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG," IN C MAJOR.

Wagner's only comic music-drama, or musical comedy, *Die Meistersinger von Nürnberg*, was first given at the Hofoper in Munich under Hans von Bülow's direction on June 21, 1868. The work was meant as a sort of comic counterpart, or satire-play, to *Tannhäuser*.

The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the

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"King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns once more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied* and *Werbelied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up contrapuntally in conjunction with a queer, skipping, little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of the most beautiful and ingeniously constructed passages in all Wagnêr. The first violins, 'celli, and some of the wind instruments play the melody

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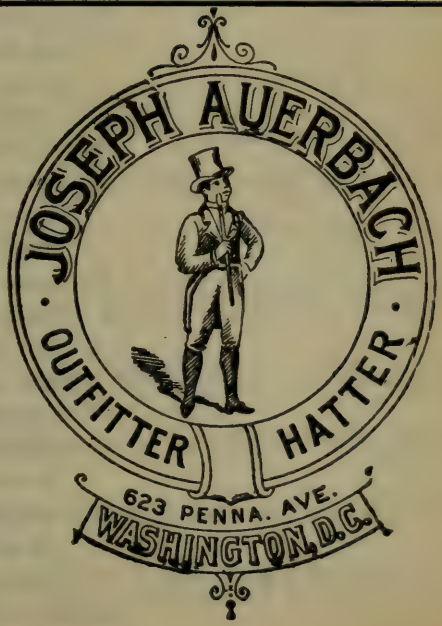
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of Walther's *Preislied;* as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the wood-wind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

Siegmund's Love Song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre*. The text is as follows:—

Winterstürme wichen
dem Wonnemond,
in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weht sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr:—
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns — trennte von ihm.—
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;

in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows:—

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood ecstatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms:—the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

RIDE OF THE WALKUERIES FROM "DIE WALKUERE" . . . WAGNER.

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre*—the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assem-

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Symphony No. 6, in F major ("Pastoral"), Op. 68.

BERLIOZ

(*a*) Minuet of Will-o'-the-Wisps.
(*b*) Waltz of Sylphs.
From "The Damnation of Faust," Op. 24.

BRAHMS

Symphony No. 4, in E minor, Op. 98.
Concerto for Pianoforte No. 2, in B-flat major . MR. JOSEFFY

BRUCH Concerto for Violin, No. 1, in G minor, Op. 26, MR. ONDRICEK

HÄNDEL Largo

LALO Suite, "Namouna"
(First time.)

LISZT Hungarian Rhapsody, No. 2

LEONCAVALLO . . Prologue, "I Pagliacci," MR. CAMPANARI

MOZART "Turkish March"

RICHARD STRAUSS

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(First time.)
"Till Eulenspiegels lustige Streiche."
(First time.)

TSCHAIKOWSKY Symphony No. 6, in B minor, "Pathétique," Op. 74
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VERDI Monologue from "Falstaff"

WAGNER

"The Emperor's March," in B-flat major.
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"A Faust Overture, in D minor.
"Siegfried," "Waldweben."
"Die Meistersinger," "Walther's Prize-Song." MR. BEN DAVIES.
"Die Meistersinger," Prelude.
"Die Walküre," "Spring-Song." MR. BEN DAVIES.
"Die Walküre," "Ride of the Valkyries."

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Recitative and Aria, "Ocean! thou mighty monster," from "Oberon" FRL. TERNINA
Agathe's Prayer and Aria, "Wie nahte mir der Schlummer," from "Der Freischütz" FRL. TERNINA

blage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act, twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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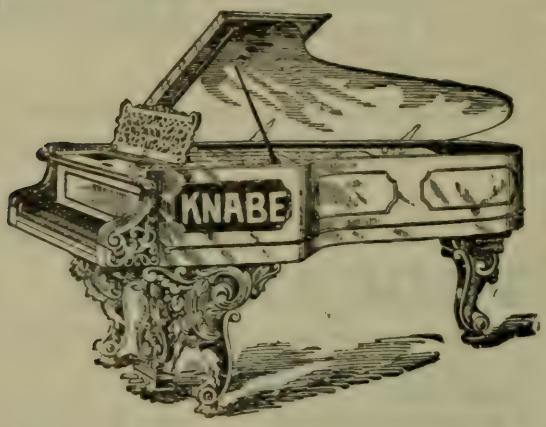
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"Siegfried." "Waldweben."

"Die Meistersinger." "Walther's Prize-Song."

"Die Meistersinger." Prelude.

"Die Walküre." "Spring-Song."

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OVERTURE TO "TANNHÄUSER," IN E MAJOR . . . RICHARD WAGNER.

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given under the composer's direction at the Royal Opera in Dresden on October 19, 1845. The coda of the overture was cut out and the overture connected with an entirely new version of the first scene of the opera for the performance of the work, in a French translation, at the Académie de Musique in Paris on March 13, 1861. Ever since the remodelled Paris version, the overture in its original shape may be regarded as a concert overture, no longer authentically connected with the opera.

The overture opens with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the pilgrims' chorus, "*Beglückt darf nun dich, o Heimath, ich schauen*," from the third act of the opera, is given almost entire; at first *piano* by the lower wood-wind and horns, then *fortissimo* with the melody in the three trombones, against a persistent whirling figure in the violins, then dying away again to *pianissimo* in the clarinets and bassoons. The main body of the overture, *Allegro* in E major (4-4 time), begins suddenly, before the completion of the pilgrims' chant, with its spirally ascending first theme in the violins against high *tremolos* in the violins. This first period of the movement is taken up entirely with bacchanalian music from the opening scene in the Venus Mountain. It is followed by a first subsidiary in the same key, a passionate, sighing figure in the violins against ascending chromatic scale-passages in the 'celli, which

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soon leads to the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob!*" in the first act of the opera, in the dominant, B major. This is followed by a return of the bacchanalian music of the first theme, leading after a while to a *pianissimo* episode in which the clarinet sings the melody of Venus's appeal to Tannhäuser, "*Geliebter, komm', sieh' dort die Grotte,*" in the scene in the Venus Mountain. This takes the place of the regular free fantasia. The third act begins with the passionate first subsidiary, which leads as before to the second theme, now in the tonic, E major, after which the bacchanalian music returns more wildly than ever. After some very stormy developments, the figure of the violins, which accompanied the pilgrims' chant in the introduction, returns in a more rapidly whirling version, and soon the coda begins, in which the pilgrims' chant is repeated, as in the introduction, the violin figure growing more and more rapid as the fast *fortissimo* verse of the chant is given out by the three trombones and three trumpets in unison, to full harmony in the rest of the orchestra.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

PRELUDE TO "LOHENGRIN" RICHARD WAGNER.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary

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of Goethe's birthday and the day of the inauguration of the statue of Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal.* Indeed, Parsifal (or Parzival) was Lohengrin's father.

The orchestral prelude runs wholly on the development and working-out of the SANGREAL-MOTIVE. Berlioz has described the composition as one gradual *crescendo*, leading to a shorter *decrescendo.* Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo;* then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

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A SIEGFRIED IDYL, IN E MAJOR.

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Triebschen, on the Lake of Lucerne, in 1871. The themes are, with a single exception, taken from *Der Ring des Nibelungen*, especially from the third drama of the tetralogy, *Siegfried;* but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the music of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Triebschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate of Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig bin ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!). The strings take up this theme, and work it out wholly independent of its development in *Siegfried.* Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre.*

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After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "*O Siegfried! Siegfried! Sieh' meine Angst!*" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl*. All these themes are worked up in very various shapes for some time, when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words, "*O Siegfried, Herrlicher! Hort der Welt!*" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced.

A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "*Fahr' hin, Walhall's leuchtende Welt!*" (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the *Waldweben* in the second act, until it is cut short by a measure of simultaneous trills that

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sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's "*Ein herrlich Gewässer wogt vor mir*" (A splendid sea billows before me) in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.

A Faust Overture, in D minor.

This work was written in Paris in January, 1840, and intended as the first movement of a *Faust* symphony. But Wagner abandoned the scheme of a symphony; and, in 1855, at Liszt's earnest instigation, entirely rewrote the overture in Zürich. In one of his writings Wagner says that he imagined Faust's "*Entbehren sollst du, sollst entbehren!*" (Thou shalt do without!) as the motto of the overture.

It begins with a slow introduction, marked "*Sehr gehalten*" (*molto sostenuto*) in the score. The opening phrase, for the bass-tuba and double-

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basses in unison over a *pianissimo* roll on the kettle-drums, is of an unusual sonority that has the most dramatic effect. The 'celli respond to it with a phrase that plays a prominent part in the overture. Soon the first violins softly intone a phrase which will be recognized later as the beginning of the first theme of the quick movement. The development grows more and more dramatic until, after a strong *staccato* chord of the whole orchestra, the quick movement begins. This is marked "*Sehr bewegt*" (*assai con moto*).

Over sombre harmonies in the bassoons and horns the first violins outline the initial phrase of the first theme, all the strings then coming in on the more hurried figure that constitutes its conclusion. This theme is developed at some length. After a while the second theme comes in in the wood-wind in the relative F major, and is developed in its turn, and there is a short, passage-like conclusion-theme in the strings which leads immediately to the free fantasia. This dwells for some time on the second theme, which always remains in the wood-wind, its separate phrases being now interspersed with reminiscences of the hurried second figure of the first theme in the strings. At length the first theme returns and is subjected to some elaborate working-out. The third part of the movement begins regularly with a *fortissimo* entrance of the first theme in the full orchestra in the tonic D minor; but the further development of this part varies considerably from the form of the first part. The overture ends with a long, slow coda. It is scored for full modern grand orchestra. In more than one of his letters to Liszt, Wagner insists that this whole overture has

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to do with the character of Faust, and with Faust alone; that the melodious second theme in the wood-wind has no reference whatever to Gretchen.

"Forest Sounds," from "Siegfried," Act II., Scene 2.

The passage from *Siegfried* (the third drama of the *Nibelungen* Tetralogy) to which Wagner himself gave the name of "*Waldweben* (Forest Weaving)" is part of the orchestral music in the scene in the forest where Mime, the Nibelung dwarf, has left Siegfried alone before Fafner's cave, where the Giant, now transformed to a Dragon, guards the Nibelung Treasure, of which the Ring and Tarnhelm form a part. The music consists of picturesque suggestions of forest sounds and sights,— the rustling of the leaves, the sunshine stealing in through the interwoven branches, the song of forest birds,— intermingled with some of the "leading motives" of the drama.

The selection was put together for concert performance by Wagner him-

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self, and makes frequent skips, many portions of accompanied dialogue being omitted. It begins *Mässig* (*Moderato*) in D minor (2-2 time), with a long-sustained low D in the horn and rustling arpeggj in the 'celli and double-basses, the violas and violins adding their higher voices after a sudden change to E major; with the change from 2-2 to 6-8 time the rustling becomes more rapid, and now the clarinets, now the bassoons and horns, give out the sad VOLSUNG-motive. Then the rustling ceases for a while, and the celli, violas, and double-basses, then all the strings, then the horns and bassoons, give out the tender LOVE-LIFE-motive,* with its yearning harmonies. Then follows a passage in C major (3-4 time) in which the muted strings, divided into many parts, play a billowing arpeggio figure, against which a solo violin plays the FREIA-motive; this passage is an almost exact reproduction of the passage in D major that immediately precedes the *cantilena* of Loge's Narrative in the second scene of *Das Rheingold.* With a sudden return to E major and 9-8 time, the rustling in the strings begins again, rising gradually from the lower register of the violins and 'celli to the higher register of the violins (largely subdivided), while the oboe, flute, clarinet, and other wind instruments give out fragments, and then develop the whole, of the BIRD-SONG-motive. Then a long skip is made, omitting the fight between Siegfried and the Dragon (Fafner), Mime's return and his violent death at Siegfried's hands, and taking up the musical thread again at the point where Siegfried follows the Forest-

*This motive occurs in the drama wherever the young Siegfried's thoughts turn to his unknown mother (Sieglinde). It might well have been called the MOTHER-motive.

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WALTHER'S PRIZE SONG, FROM "THE MASTER SINGERS OF NUREMBERG."

This is the song with which the young Franconian knight wins the prize, and with it the hand of Pogner's daughter, at the singing contest on St. John's Day. It is really the poetical account of a dream Walther had at Sachs's house the night before. The original German text is as follows: —

Morgenlich leuchtend in rosigem Schein,
von Blüth' und Duft
geschwellt die Luft,
voll aller Wonnen
nie ersonnen,
ein Garten lud mich ein,
dort unter einem Wunderbaum,
von Früchten reich behangen,
zu schau'n im sel'gen Liebestraum,
was höchstem Lustverlangen
Erfüllung kühn verhiess —
das schönste Weib,
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht
auf steilem Pfad
war ich genaht
wohl einer Quelle
edler Welle,
die lockend mir gelacht:
dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

Huldreichster Tag,
dem ich aus Dichters Traum erwacht!

Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,
ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

A literal prose translation of which is: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment of the highest love-desire — the fairest woman, Eva in Paradise.—

The night enclosed me in evening twilight; on a steep path I had drawn near to the noble waves of a spring, which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in a waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

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Prelude to "The Master Singers of Nuremberg," in C major.

Wagner's only comic music-drama, or musical comedy, *Die Meistersinger von Nürnberg*, was first given at the Hofoper in Munich under Hans von Bülow's direction on June 21, 1868. The work was meant as a sort of comic counterpart, or satire-play, to *Tannhäuser*.

The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the "King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns once more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied* and *Werbelied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up contrapuntally in conjunction with a queer, skipping, little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of the most beautiful and ingeniously constructed passages in all Wagner. The first violins, 'celli, and some of the wind instruments play the melody of Walther's *Preislied;* as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the wood-wind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

Siegmund's Love Song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre.* The text is as follows:—

Winterstürme wichen
dem Wonnemond,
in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weht sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr:—
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns—trennte von ihm.—
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;

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in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows: —

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood ecstatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms: — the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

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"Tannhäuser" Overture.

"Lohengrin," Preludes to Acts I. and III.

"Siegfried" Idyll, in E major.

A Faust Overture, in D minor.

"Siegfried," "Waldweben."

"Die Meistersinger," "Walther's Prize-Song."

"Die Meistersinger," Prelude.

"Die Walküre," "Spring-Song."

"Die Walküre," "Ride of the Valkyries."

Soloist, MR. BEN DAVIES

WEBER

Overture to "Oberon," in D major.

Agathe's Prayer and Aria, "Wie nahte mir der Schlummer," from "Der Freischütz" FRL. TERNINA

Recitative and Aria, "Ocean! thou mighty monster," from "Oberon" FRL. TERNINA

abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre*—the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act, twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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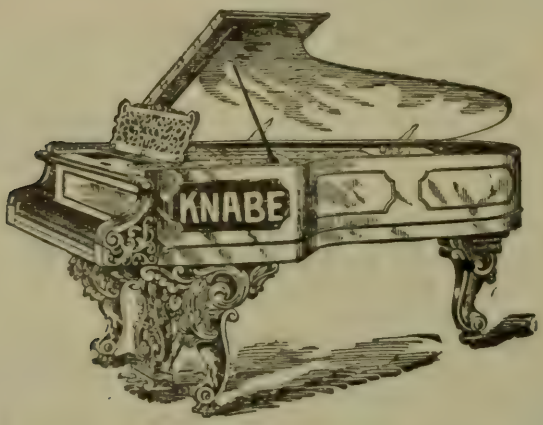
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"Die Walküre." "Ride of the Valkyries."

Soloist, Mr. BEN DAVIES.

For List of Works performed this Season, see page 21.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera;

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the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like harmonies in the high wood-wind; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding return of the theme in full harmony in all the brass, the first violins coming in between the phrases with a series of ascending turns which may be regarded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser.** The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous

*Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the choral Finale of Berlioz's *Roméo et Juliette* symphony, which was written in 1838-39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like those in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

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harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time), begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht, vorbei die Schmach!* (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus, and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous,

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if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent,* 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettledrums, 1 snare-drum, 1 military drum,† triangle, bass-drum and cymbals, and the usual strings.

Prelude to "Lohengrin" Richard Wagner.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary of Goethe's birthday and the day of the inauguration of the statue of Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal*. Indeed, Parsifal (or Parzival) was Lohengrin's father.

*The serpent is now an obsolete instrument, except perhaps in some provincial cathedrals in France and Italy. It was made of wood covered with leather, and played with an open mouth-piece, like the ophicleide. It was pierced with holes and provided with keys, very much on the same principle as the ophicleide. Its curiously curved shape gave rise to its name. It was an instrument of exceedingly harsh, snarling tone, and very uneven scale, three of its notes (4-foot D and A, and 2-foot D) being so much stronger than the rest as to require great skill in the player to veil their excessive prominence. In France it was treated as an instrument in B-flat; but in all German scores I have seen (that of Mendelssohn's *Meeresstille und glückliche Fahrt* overture, and this one of Wagner's) it is treated as non-transposing. It is now advantageously replaced by the double-bassoon, which, however, gives out the notes an octave lower.

†The difference between the "snare-drum" and "military-drum" indicated by Wagner in this score is slight. The ordinary orchestral snare-drum (*caisse roulante* in French) is made of wood, and its body somewhat longer than that of the military-drum (*caisse claire*), which is made of metal and has a more brilliant, penetrating tone.

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The orchestral prelude runs wholly on the development and working-out of the SANGREAL-MOTIVE. Berlioz has described the composition as one gradual *crescendo*, leading to a shorter *decrescendo*. Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo;* then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

A SIEGFRIED IDYL, IN E MAJOR.

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Triebschen, on the Lake of Lucerne, in 1871. The themes are, with a single exception, taken from *Der Ring des Nibelungen*, especially from the third drama of the tetralogy, *Siegfried;* but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the music of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Triebschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate of Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-

scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig bin ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!). The strings take up this theme, and work it out wholly independent of its development in *Siegfried*. Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre*. After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "*O Siegfried! Siegfried! Sieh' meine Angst!*" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl*. All these themes are worked up in very various shapes for some time, when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words, "*O Siegfried, Herrlicher! Hort der Welt!*" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced.

A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where

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he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "*Fahr' hin, Walhall's leuchtende Welt!*" (Farewell, shining world of Valhalla!). Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the *Waldweben* in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's "*Ein herrlich Gewässer wogt vor mir*" (A splendid sea billows before me) in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.

A Faust Overture, in D minor.

This work was written in Paris in January, 1840, and intended as the first movement of a *Faust* symphony. But Wagner abandoned the scheme of a symphony; and, in 1855, at Liszt's earnest instigation, entirely rewrote the overture in Zürich. In one of his writings Wagner says that he imagined Faust's "*Entbehren sollst du, sollst entbehren!*" (Thou shalt do without!) as the motto of the overture.

It begins with a slow introduction, marked "*Sehr gehalten*" (*molto sostenuto*) in the score. The opening phrase, for the bass-tuba and double-basses in unison over a *pianissimo* roll on the kettle-drums, is of an unusual sonority that has the most dramatic effect. The 'celli respond to it with a phrase that plays a prominent part in the overture. Soon the first violins softly intone a phrase which will be recognized later as the beginning of

the first theme of the quick movement. The development grows more and more dramatic until, after a strong *staccato* chord of the whole orchestra, the quick movement begins. This is marked "*Sehr bewegt*" (*assai con moto*).

Over sombre harmonies in the bassoons and horns the first violins outline the initial phrase of the first theme, all the strings then coming in on the more hurried figure that constitutes its conclusion. This theme is developed at some length. After a while the second theme comes in in the wood-wind in the relative F major, and is developed in its turn, and there is a short, passage-like conclusion-theme in the strings which leads immediately to the free fantasia. This dwells for some time on the second theme, which always remains in the wood-wind, its separate phrases being now interspersed with reminiscences of the hurried second figure of the first theme in the strings. At length the first theme returns and is subjected to some elaborate working-out. The third part of the movement begins regularly with a *fortissimo* entrance of the first theme in the full orchestra in the tonic D minor; but the further development of this part varies considerably from the form of the first part. The overture ends with a long, slow coda. It is scored for full modern grand orchestra. In more than one of his letters to Liszt, Wagner insists that this whole overture has to do with the character of Faust, and with Faust alone; that the melodious second theme in the wood-wind has no reference whatever to Gretchen.

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"Forest Sounds," from "Siegfried," Act II., Scene 2.

The passage from *Siegfried* (the third drama of the *Nibelungen* Tetralogy) to which Wagner himself gave the name of "*Waldweben* (Forest Weaving)" is part of the orchestral music in the scene in the forest where Mime, the Nibelung dwarf, has left Siegfried alone before Fafner's cave, where the Giant, now transformed to a Dragon, guards the Nibelung Treasure, of which the Ring and Tarnhelm form a part. The music consists of picturesque suggestions of forest sounds and sights,— the rustling of the leaves, the sunshine stealing in through the interwoven branches, the song of forest birds,— intermingled with some of the "leading motives" of the drama.

The selection was put together for concert performance by Wagner himself, and makes frequent skips, many portions of accompanied dialogue being omitted. It begins *Mässig* (*Moderato*) in D minor (2-2 time), with a long-sustained low D in the horn and rustling arpeggj in the 'celli and double-basses, the violas and violins adding their higher voices after a sudden change to E major; with the change from 2-2 to 6-8 time the rustling becomes more rapid, and now the clarinets, now the bassoons and horns, give out the sad Volsung-motive. Then the rustling ceases for a while, and the celli, violas, and double-basses, then all the strings, then the horns and bassoons, give out the tender Love-Life-motive,* with its yearning harmonies. Then follows a passage in C major (3-4 time) in which the muted strings, divided into many parts, play a billowing arpeggio figure, against which a solo violin plays the Freia-motive; this passage is an almost exact reproduction of the passage in D major that immediately precedes the *cantilena* of Loge's Narrative in the second scene of *Das Rheingold.* With a sudden return to E major and 9-8 time, the rustling in the strings begins again, rising gradually from the lower register of the violins and 'celli to the higher register of the violins (largely subdivided), while the oboe, flute, clarinet, and other wind instruments give out fragments, and then develop the whole, of the Bird-Song-motive. Then a long skip is made, omitting the fight between Siegfried and the Dragon (Fafner), Mime's return and his violent death at Siegfried's hands, and taking up the musical thread again at the point where Siegfried follows the Forest-

*This motive occurs in the drama wherever the young Siegfried's thoughts turn to his unknown mother (Sieglinde). It might well have been called the Mother-motive.

Bird out of the woods to go and seek the sleeping Brünnhilde on the top of her rock, ending with the close of Act II. In this closing *Vivace* movement we hear the weird harmonies of the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG motive. In arranging the selection, Wagner has made some slight changes in the original orchestration, but in no wise in the way of simplifying it.

WALTHER'S PRIZE SONG, FROM "THE MASTER SINGERS OF NUREMBERG."

This is the song with which the young Franconian knight wins the prize, and with it the hand of Pogner's daughter, at the singing contest on St. John's Day. It is really the poetical account of a dream Walther had at Sachs's house the night before. The original German text is as follows: —

Morgenlich leuchtend in rosigem Schein,
von Blüth' und Duft
geschwellt die Luft,
voll aller Wonnen
nie ersonnen,

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We all weary of the color of certain of our dresses; and, did we not, they often fade or become old-fashioned long before the material wears out. We do not like to wear them, yet we cannot afford to discard them. To people of moderate means the dyeing establishment is a blessing. A woman who last year had a delicate gray broadcloth costume has this fall had it dyed without ripping, to a very dark blue. As the sleeves were not as balloon-like as she wished, she made huge black satin sleeves, and jet-edged satin revers for the waist; while to the skirt, which had shrunk a little in the process of dyeing, she added a foot trimming of black satin. Behold her with a handsome broadcloth gown which nobody would recognize as the dress she wore all last winter! Another woman had a fan of long pink ostrich feathers. The plumes became faded and soiled, and this year they are to be dyed black, and will trim a large velvet hat. In the dyeing and cleansing establishment there are infinite possibilities for the rejuvenation of *passé* garments.— *Harper's Bazar.*

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ein Garten lud mich ein,
dort unter einem Wunderbaum,
von Früchten reich behangen,
zu schau'n im sel'gen Liebestraum,
was höchstem Lustverlangen
Erfüllung kühn verhiess —
das schönste Weib,
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht
auf steilem Pfad
war ich genaht
wohl einer Quelle
edler Welle,
die lockend mir gelacht:
dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

Huldreichster Tag,
dem ich aus Dichters Traum erwacht!
Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,
ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

A literal prose translation of which is: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment of the highest love-desire — the fairest woman, Eva in Paradise.—

The night enclosed me in evening twilight; on a steep path I had drawn near to the noble waves of a spring, which laughed to me enticingly: there beneath a laurel-tree,

through which the stars shone brightly, I saw in a waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG," IN C MAJOR.

Wagner's only comic music-drama, or musical comedy, *Die Meistersinger von Nürnberg*, was first given at the Hofoper in Munich under Hans von Bülow's direction on June 21, 1868. The work was meant as a sort of comic counterpart, or satire-play, to *Tannhäuser*.

The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the "King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns once more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied* and *Werbelied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up con-

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trapuntally in conjunction with a queer, skipping, little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of the most beautiful and ingeniously constructed passages in all Wagner. The first violins, 'celli, and some of the wind instruments play the melody of Walther's *Preislied;* as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the wood-wind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

Siegmund's Love Song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre*. The text is as follows:—

Winterstürme wichen
dem Wonnemond,
in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weht sein Athem,
weit geöffnet
lacht sein Aug'.

Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr: —
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns — trennte von ihm. —
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows: —

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood ecstatic flowers

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blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms:—the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

Ride of the Walkueries from "Die Walkuere" . . . Wagner.

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre*—the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this

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(*b*) Waltz of Sylphs.

From "The Damnation of Faust," Op. 24.

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"Siegfried" Idyll, in E major.

A Faust Overture, in D minor.

"Siegfried," "Waldweben."

"Die Meistersinger," "Walther's Prize-Song."

"Die Meistersinger," Prelude.

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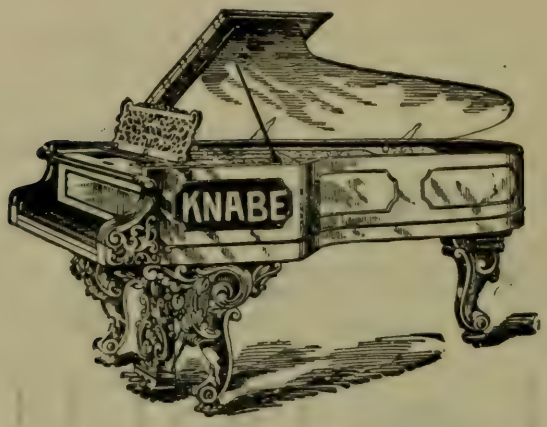
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Ludwig van Beethoven — Symphony No. 6, in F major, "Pastoral," Op. 68

I. The Awakening of Cheerful Feelings on Arriving in the Country: Allegro ma non troppo (F major) — 2-4
II. Scene by the Brook-side. Andante molto mosso (B-flat major) — 12-8
III. Merry Meeting of Country Folk: Allegro (F major) — 3-4
IV. Thunderstorm, Tempest: Allegro (F minor) — 4-4
V. Shepherds' Song. Glad and Thankful Feelings after the Storm: Allegretto (F major) — 6-8

Handel — Recitative and Aria, "Deeper and Deeper," and "Waft her, Angels"

Brahms-Dvorak — Three Hungarian Dances, Nos. 19, 15, and 21

Mendelssohn — Andante and Finale from Concerto for Violin

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The *Sinfonia pastorale* was written in 1808, Beethoven getting much of his inspiration from summer walks through the meadows of Heiligenstadt, near Vienna. The work was first brought out in Vienna on December 22, 1808. This symphony has often, and wrongly, been both criticised and admired as a piece of "programme-music"; the headings to the several movements Beethoven wrote in the score probably gave rise to this conception. But, with the exception of the "thunder-storm," which is undeniably a sufficiently graphic piece of "tone-painting," and two or three imitations of bird-song in the slow movement, the work is really, as Beethoven himself said in his preface to it, "*mehr Ausdruck als Malerei*,—more expression than painting." The symphony is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

The first movement (*Allegro ma non troppo*, in F major, 2-4 time) is headed: "Awakening of cheerful sensations on arriving in the country." In form and development it is one of the clearest and most perfect movements even Beethoven ever wrote; at the same time, although not really open to the charge of prolixity, it is one of the most astonishing instances on record of very extended development and working-out of rather exiguous, if essentially beautiful, thematic material. It begins immediately without slow introduction, with what might be called a sketch of its first theme. The regular two periods (of eight measures each) of the theme are perfectly well defined, but the theme does not really come to any definite end, being enchained with what follows; it is also noticeable that the second period is of an entirely different, far more emotional, character than the first (which is quietly rustic in character, and more suggestive of the shepherd's pipe than of the strings which play it), and moreover does not appear again in the first part of the movement. Some extended passage-work on a figure taken from the first period of the theme leads to a

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short *crescendo*, after which the theme itself appears *forte* in the full orchestra, and for the first time in its real shape, the original second period being dropped, and the melody developed to the regulation sixteen-measure length without deviating from the simple, rustic cheerfulness of its original first period. Next comes a transition-passage, which, although plainly based on a figure from the first theme, deserves to be called the first subsidiary from the regularity with which it is repeated at the corresponding point in the third part of the movement. It leads directly to the entrance of the second theme in the dominant C major; this theme consists simply of two two-measure sections of wavy arpeggio,—the "question" in the dominant, and the "answer" in the tonic,—which are repeated over and over again in various parts of the orchestra for the next twenty-six measures in steady *crescendo*, the accompaniment growing more and more lively the while. A bright and beautifully melodious second subsidiary immediately follows, after which an artlessly, almost comically, rustic conclusion-theme over a drone-bass brings the first part of the movement to a close.

The free fantasia is quite long, but by no means elaborate. Here Beethoven has followed a plan very similar to that adopted by him in the working-out of the *Leonore* overture No. 3 (written two years before),—repeating one and the same figure over and over again for long *crescendo* periods, with an occasional change of harmonic substratum and background. No description can give any idea of the charming effects Beethoven has here drawn from this apparently monotonous process; in glancing carelessly at the score, one is tempted to protest against the bald, and seemingly impudent, sameness of this well-nigh endless reiteration of one insignificant figure. But the rhythm is so lively, the figure itself so quaint, and the always long-postponed harmonic changes so magical in their effect when they do come, that one is held spell-bound by the ineffable and utterly original charm of the whole. After a while, too, that sentimental-emotional second period of the first theme, which was so soon dropped, returns again, and is made the subject of some exquisitely beautiful developments.

The third part of the movement creeps in stealthily, the first theme coming in almost its original shape, and gradually growing in *crescendo* until the whole orchestra once more boldly asserts it in its true form, just as it did in the first part. This third part is an exact reproduction of the first, save that the second theme and those that follow it are now in the tonic F major instead of the dominant C major. A long coda brings the movement to a close. Berlioz says of this movement:—

> The shepherds begin to roam about in the fields, with their careless gait, and their pipes, which we hear, now far off, now close to us; ravishing phrases caress you deliciously like the scented morning breeze; flights, or rather whole flocks, of garrulous birds pass noisily over your head, and from time to time the atmosphere seems laden with vapors; great clouds hide the sun, then all of a sudden they are dissipated and torrents of dazzling light fall vertically upon fields and woods. Here is what I see in my mind's eye while listening to this movement, and I fancy that, in spite of the vagueness of instrumental expression, many a listener may have been impressed in the same way.

The second movement (*Andante molto mosso*, in B-flat major, 12-8 time) is headed: "Scene by the brook." In form it has this in common with the Rondo that its principal theme recurs again and again; one can also find in it at least a trace of the sonata-form, for in the first twenty measures a first, second, and conclusion theme are plainly to be descried. Yet it does not adhere to the scheme of either of these forms. The conclusion-theme just mentioned does not appear again, and the second theme (if it can really be called such) flows so easily and naturally out of the first that it seems almost like a continuation, or second member, of it. In the course of the movement, too, this second theme appears in so many melodic modifications that Beethoven's treatment of it seems more like a continued process of melodic development than anything one would call thematic working-out. The whole movement might be called a romanza, in which two melodic ideas are developed alternately. With all the enormous elaboration of ornamental detail work of varied effects of orchestration one finds in this movement, its general plan is extremely simple; there is even a certain lazily sensuous monotony in it. To quote from Berlioz again: —

> No doubt the composer created this admirable *adagio* * while lying on the grass, his eyes turned up to the sky, his ears alert to catch the murmur of the breeze, fascinated by a thousand soft reflections of sounds and light, listening at once to the little white, sparkling ripples of the brook breaking almost noiselessly on the pebbles of its banks; it is delicious.

Apart from the usual suggestions of murmuring leaves and babbling brooks, the movement contains some clever imitations of the song of birds. We hear the yellow-hammer on the flute (singing quite thematically, too!) and, toward the end, the nightingale, cuckoo, and quail (not our "Bob White," but the true German quail) on the flute, clarinet, and oboe respectively.

The remaining three movements of the symphony are not separated by the usual waits, but are linked together. The third movement (*Allegro*,

* Here Berlioz, as usual, gets Beethoven's indication of tempo wrong! — Ed.

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in F major, 3-4 time) corresponds to the ordinary scherzo, and is entitled: "Merry meeting (*lustiges Zusammensein*) of the country-folk." It is a lively peasants' dance in the form of a scherzo, with a heavier, more boorish, trio in 2-4 time. There is one humorous effect in this scherzo which is admirably described by Berlioz as follows: —

The shepherd's pipe plays a gay tune, accompanied by a bassoon which can bring out only two notes. No doubt Beethoven meant to take off some good German peasant, mounted on a cask, armed with a poor, dilapidated old instrument, from which he can hardly draw the two principal notes of the key of F, the tonic and the dominant. Every time the oboe strikes up its pipe-tune, gay and artless as a young girl all in her Sunday best, the old bassoon comes in with these two notes; when the melodic phrase modulates, the bassoon stops and quietly counts its rests until the return to the original key gives it a chance to come in again with its imperturbable F, C, F. This effect, excellently grotesque as it is, almost completely escapes the notice of the public.

This joyous peasants' dance is suddenly interrupted by the "Thunder-storm" (*Allegro*, in F minor, 4-4 time). This graphic movement has been especially noticed by commentators for its striking realism. No doubt it is full of vivid suggestions of familiar features of a natural tempest, such as the moaning and howling of the wind, the driving rain battering against the foliage, lightning, thunder, etc. But, if we examine it carefully, we shall find these elements in the "tone-picture" to be far more of the nature of musical appeals to the picturesque fancy, by purely musical means, than imitations of natural sounds and sights. This appeal is so forcible, the picture it calls up before the mind so vivid and real-seeming, that one is tempted to overlook the entirely musical nature of the means employed, and how little of anything like an attempt at exact realism there is in the movement. Every listener with a grain of imagination can recognize, for instance, the suggestions of thunder and lightning; they are unmistakable. Yet I doubt much if many listeners have ever noticed — I am sure none ought to care in the least — that Beethoven's lightning always comes *after* his thunder, instead of before it. The dying away of the storm and the ensuing clearing up of the weather is very picturesquely



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and poetically suggested; it leads directly to the Finale: "Song of the Shepherds; Glad and Thankful Feelings after the Storm" (*Allegretto*, in F major, 6-8 time).

This Finale is in the form of a rondo. It contains some harmonic audacities to which Fétis and some other old-time theorists could never reconcile themselves, but which are now recognized as veritable strokes of genius.

ENTR'ACTE.

Some Popular Fallacies about Music.

When the great organ — or, as it was generally written then, the Great Organ — in the Music Hall, the huge instrument built by Walcker, of Ludwigsburg, was being put up (in the early sixties), the Boston newspapers seemed, and almost for the first time, to take an interest in something pertaining to music.* All sorts of speculations and predictions were printed, as to the probable effect of so vast an instrument in the Music Hall. The prevailing notion seemed to be that the organ would give out an intolerable volume of tone. Satirical allusions to an impending rise in the price of cotton-wool were frequent; the owners of the Music Hall were advised to strengthen the roof of the building, so that it should not be blown bodily off. And these would-be-comic shots were quite indicative of the general opinion. When, however, the organ came to be heard, the volume of tone was found to be by no means excessive; indeed, if there was one thing that hapless instrument was totally unable to do, it was to *play loud;* it had many conspicuous merits, but no one ever heard a grand and imposing sonority come from it. It was decidedly a weak-voiced organ. There were not enough mixtures in it, and the wind-pressure was inadequate. People were sorely disappointed that "the biggest organ in the country" did not make more noise.

This notion that large organs, large orchestras, large choruses, necessarily make a great deal of noise is a very popular fallacy indeed. Of course, a large organ will sound louder, *ceteris paribus*, than a small one; that is evident enough. But the way to make an organ strong-toned is not to increase the number of stops, but to increase the wind-pressure. A powerful volume of tone comes, as the saying is, from "the weight of bricks on the wind-chest," not from the number of pipes. A single cornet, blown hard, will make more noise and carry farther than twenty cornets, blown moderately.

* Indeed, musical journalism in the daily press may almost be said to have begun in Boston with the advent of the Great Organ. What musical criticism appeared in our daily papers before that time was often of a sort to make a newspaper office-boy smile nowadays. I remember one delicious instance, and one which was not entirely uncharacteristic either. The late Julius Eichberg took the conductorship of the orchestra at the Boston Museum in 1859 or 1860; soon after his installation, he made an effort to improve the current entr'acte repertory of his little band and play something better than the trash that was usually fiddled out between the acts at theatres at that time. His innovations were innocent enough — overtures by Kalliwoda, movements from the chamber-music of Onslow and men of that stamp, even minuets from Haydn or Mozart symphonies — and, as he thought, calculated to be acceptable to the general public. Of course, whatever was played was set down in the play-bill; and movements from symphonies or suites were indicated, as is usual at concerts, by their key and mode. But one newspaper "critic" took this sudden incursion of "classical" music into the Museum entr'acte repertory in high dudgeon. In one of his "critiques" he wrote: "The sooner Mr. Eichberg learns that the Boston public wants to hear nothing in A minor or D major, the better!" I give this gem of criticism without comment.

The idea that large halls need large orchestras is true enough, as far as it goes. But it is far truer that large halls need brilliant and telling orchestration. I cannot remember the time when many musicians in Boston did not complain of the Music Hall, as being too large for good orchestral effect. It would be more accurate to say that it is too large for good orchestral effect in *classical music;* no one need complain of its being too large for Wagner's *Kaiser-Marsch!* I think no one thought of its being too large for Eduard Strauss's little orchestra of (I think) twenty-four; in the Strauss waltzes and galops this little band made a more brilliant effect than an orchestra of seventy-five in the seventh symphony. It was all the result of Strauss's peculiar style of instrumentation, which is particularly adapted to give brilliancy to a small orchestra: giving prominence to the piccolo-flute, the cornets, the snare-drum, and big-drum and cymbals — in a word, to all the shrill and incisive-toned instruments. In a certain sense, it may even be said that Strauss's little orchestra of twenty-four would sound more brilliant in the Strauss waltzes and galops than an orchestra of seventy-five would in the same pieces. For the numerical increase would be all in the strings; and the larger mass of strings would tone down and cover up the brilliancy of the "noisier" instruments.

Speaking of the Great Organ reminds me of a bogus story that went the rounds soon after it was set up in the Music Hall, to the effect that a mouse had been blown through one of the huge thirty-two-foot pipes, and come to a violent death by being hurled against the ceiling. Here is another popular fallacy. Many people imagine that there must be a terrific current of air rushing through the larger organ-pipes in *fortissimo* passages. But the fact is that no air, or "wind" goes through an organ-pipe at all, either in *fortissimo* or *pianissimo*. The air in the pipe *vibrates*, but it does not *rush* — as wind. No wind-pressure in the world could blow even a feather through an organ-pipe.

Going into the old Coliseum, one day during the Gilmore Peace Jubilee, I noticed a woman in the entering crowd (apparently from the country)

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who was evidently a little dazed at first by the enormous size of the building. "Well!" I heard her exclaim to her companion, "I guess we may be able to hear the loud things well enough, but I don't calculate on hearing much of the soft and sweet ones!" Another day I overheard a man say on entering the Coliseum: "When all that big chorus and orchestra and organ are doing their very darndest, I shouldn't be surprised if we heard something; but heaven help the soloists!" These are quite current notions. But the real truth of the matter is, that in disproportionately large places — like the old Jubilee Coliseum, or the Ninth Regiment Armory in New York — the only things that "tell" well are exceptionally brilliant solo voices and the hushed *pianissimo* — not the *fortissimo* — of a large mass of voices and instruments. It is the "soft and sweet" things that produce their full effect, not the "loud" ones. I remember, at a festival performance (with huge chorus and orchestra) of Berlioz's *Requiem*, given years ago by Dr. Leopold Damrosch in the Ninth Regiment Armory in New York, the only things that really told well were the slow *pianissimo* ensemble-passages and Campanini's singing of the *Sanctus*. The great "*Tuba mirum*," with all its brass and drums, sounded absolutely timid. The two most thrilling effects at the second Peace Jubilee in Boston were the enormous mass of violins playing *piano* on the melody in the second part of the "Lucia" sextet, and Frau Peschka-Leutner's singing of the Rode air and variations! The — I forget how many, but a great many — anvils "played" by members of the fire-department in the chorus from *il Trovatore* sounded like the ticking of as many clocks.

Large choruses and orchestras may be powerful; but they are not strongest. In what are commonly called "strong effects," it is *quality*, not mere *quantity*, of tone that tells. I remember a performance of the ninth symphony, given years ago by the old Harvard Musical orchestra and the chorus of the Handel and Haydn Society, at which, when every singer and player was straining every nerve in double-*fortissimo* on "Now embrace ye, all ye millions!" the late lamented Saul — who played third trombone and possessed, beside an excitable temperament, an exceedingly powerful pair of lungs — blew the whole chorus and orchestra to smithereens, single-handed. All you could really *hear* was Saul's trombone.

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Many people are so possessed with the idea of how the louder instruments in the orchestra — trumpets and trombones — can cover up and drown out not over-strong-voiced solo singers, that they forget the dampening effect a duller and less determinate quality of tone may have at times. What prevents very large choruses — or most of them — being really brilliant is what is commonly known as the "dead wood" in them: the weak and stuffy-voiced singers, who give out a faint, hoarse tone, and do not come in sharply on the beat. Eliminate this "dead wood," and leave only the strong, fresh-voiced, rhythmically precise singers — that is, cut down the chorus (on an average) by two-thirds — and you will double its brilliancy. some. Cappiani, the singer, once told me that, in Italian opera-houses, what the principal singers most stood in dread of in the orchestra was not the trombones, but the double-basses. These comparatively dull-toned instruments could, when ill played, cover up the voice more than all the brass put together.

It is a wide-spread popular fallacy that you can *always* make a movement sound more lively by taking it faster. This is, to be sure, not wholly a fallacy; vivacity of effect certainly does increase, as a rule, with rapidity of tempo. But there are cases where it does not. Vivacity of rhythmic effect depends far more upon the rapidity of the *beat* — that is, upon the shortness of the rhythmical unit — than upon the rapidity with which one note follows after another. Take an *Allegro* movement in 4-4 time; play it a little faster, and it will unquestionably sound more lively; but, so soon as you play it enough faster to make it sound like 2-2 (*alla breve*) time,— that is, so fast that the listener instinctively takes the half-note as the rhythmical unit, instead of the quarter-note,— its vivacity of impression is largely diminished. You see, the *alla breve* beat (twice to a measure) of the very rapid tempo is really not nearly so fast as the 4-4 beat of the less rapid tempo; and it is the rapidity of *beat* that makes for vivacity of impression.*

The superior sadness, or gloominess of the minor mode, compared with the major, has been much expatiated on. Schopenhauer once said that all popular dance-tunes in the minor mode lacked true vivacity, and reminded him of dancing in tight boots. I wonder if Schopenhauer ever

* I, of course, do not mean here the rapidity of the visible motion the conductor makes with his bâton. I mean the rapidity of that ideal, or imaginary, time-beating which always goes on in our brain — often subconsciously, perhaps — when we are listening to music in a definite rhythm.

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Very truly yours,

MARTINUS SIEVEKING.

heard Rossini's tarantella, "*Già la luna*," in A minor; I think that tune knocks his theory pretty well on the head.

Of popular fallacies concerning the definite emotional significance of music I have spoken before, and need say nothing more now.

Perhaps the most irritating fallacy of all is the notion some people have — and persist in sticking to through thick and thin — that intellectual music is necessarily unemotional. I wonder what such people would say if musicians should all of a sudden turn round and attempt to apply the same rule to poetry, and try to prove that Shakspere, for instance, was unemotional — because undeniably intellectual. The notion is as idiotic as that other kindred one, that music written in a difficult and complex form must needs be uninspired and "mathematical." Let me try and turn the tables in the same way as before. The *terza rima* is — as I have been given to understand by experts — one of the most difficult of all poetical forms; yet the whole *Divina commedia* is written in *terza rima*. Was Dante uninspired and "merely mathematical"?

One more! How many people are there not who imagine that educated musicians don't like good "light" music! I wish some of the victims of this idea could have watched Professor John K. Paine five nights running, at Sullivan's *Iolanthe*, or seen the present writer go every night for a fortnight to Offenbach's *la Périchole* in London — and he hadn't lost his heart to Schneider either!

Concerto for Violin, in E minor, Op. 64.

Felix Mendelssohn-Bartholdy.

This concerto was finished by the composer on September 16, 1844. It is in three connected movements (without waits between).

The first movement, *Allegro molto appassionato* in E minor (2-2 *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major). Here the form becomes somewhat unusual; this return of the first theme in the relative major of the tonic sounds at first like the beginning of a conclusion-period, but as it goes on and the working-out of the theme grows more and more elaborate, leading at last to a return of the

first subsidiary in the subdominant (A minor), one takes it for the free fantasia. In one sense, it is a sort of free fantasia, for it contains the working-out of two themes and is moreover quite as long as the middle part in most concertos; but, on the other hand, we find it all repeated — with the usual changes of key and slight alterations in detail — in the third part of the movement, which shows it to be really an unusually long and elaborate conclusion-period to the first part of the movement. Still it also takes the place of a free fantasia, for the little transitional passage on the first theme which leads over from it to the cadenza can hardly be called one, but merely a passing episode. The solo cadenza — written by the composer himself — is not very long, but is exceedingly brilliant, ending with a series of four-string arpeggj which continue on through the whole announcement of the first theme (by the orchestral strings and wind) at the beginning of the third part of the movement. This third part is quite regular: the first subsidiary appears (still in the tonic) as an orchestral *tutti*, and is then taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic (E major) and is developed much as before by the wood-wind and violin. As has already been said, the long conclusion-period is repeated; from the point where the first subsidiary returns, now in the tonic and in a somewhat altered shape, the tempo grows gradually faster and the theme is worked up together with a figure from the first theme to a brilliant coda.

A long-held, swelled and diminished B in the bassoon introduces a brief transitional passage for the wood-wind and strings, leading to the second movement, *Andante* in C major (6-8 time). Over a simple arpeggio accompaniment in full harmony in the strings the solo violin sings the melodious *cantilena* of the principal theme, which is developed throughout its length in this way, the clarinets and bassoons coming in occasionally to add richness of color to the accompaniment. The development of this single theme takes up the whole first part of the movement. The middle part is likewise taken up with the development of the second theme, a

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more restless melody in D minor, which is worked up alternately by the first violins, 'celli, and first wood-wind in octaves against a waving *tremolo* in the second violins and violas, and a *pizzicato* bass, and by the solo violin itself, either playing the melody on its E-string over a waving *tremolo* on the A- and D-strings, or else playing the melody in octaves over a similar *tremolo* in the orchestral violins. The third part of the movement is a repetition of the first, the melody being still in the solo violin, but a waving *tremolo* in the orchestral violins and violas being substituted for the former arpeggio accompaniment, and the wood-wind adding its richer color in frequent rising arpeggj.

The third movement opens with a short introduction, *Allegretto non troppo* in E minor (4-4 time), in which the solo instrument plays a few phrases reminding one forcibly of the first theme of the first movement, over full harmony in the strings. The main body of the movement, *Allegro molto vivace* in E major (4-4 time), begins with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggj in the solo violin and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme — the principal theme of the movement, written in Mendelssohn's most tricksy, elfin vein. This theme, which is almost always accompanied by the wood-wind and *pizzicati* in the strings, a brilliant, more march-like first subsidiary (which makes its first appearance as an orchestral *tutti*), and a flowing, *cantabile* second theme (which almost always appears as a sort of counter-theme to the first) make up the whole thematic material of the movement, the working-out of which is exceedingly elaborate and brilliant.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

Walther's Prize Song, from "The Master Singers of Nuremberg."

This is the song with which the young Franconian knight wins the prize, and with it the hand of Pogner's daughter, at the singing contest on St. John's Day. It is really the poetical account of a dream Walther had at Sachs's house the night before. The original German text is as follows: —

Morgenlich leuchtend in rosigem Schein,
von Blüth' und Duft
geschwellt die Luft,
voll aller Wonnen
nie ersonnen,
ein Garten lud mich ein,
dort unter einem Wunderbaum,
von Früchten reich behangen,
zu schau'n im sel'gen Liebestraum,
was höchstem Lustverlangen
Erfüllung kühn verhiess —
das schönste Weib,
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht;
auf steilem Pfad

war ich genaht
wohl einer Quelle
edler Welle,
die lockend mir gelacht:
dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

Huldreichster Tag,
dem ich aus Dichters Traum erwacht!
Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,
ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

A literal prose translation of which is: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment of the highest love-desire — the fairest woman, Eva in Paradise.—

The night enclosed me in evening twilight; on a steep path I had drawn near to the noble waves of a spring, which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in a waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

Overture to "Der Freischuetz," in C minor.

Karl Maria von Weber.

Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by Karl Maria von Weber, was first given in Berlin on June 18, 1821. The score was completed in Dresden on May 13, 1820; the opera was at first entitled *Der Probeschuss* ("The Trial Shot"), and then *Die Jagerbraut* ("The Huntsman's Betrothed"), but was brought out under its present title. The work is in the old form of German opera, in which, as in the French *opéra comique*, the musical numbers are connected by spoken dialogue. When the *Freischütz* was brought out in a French translation at the Académie de Musique in Paris in 1841, under Hector Berlioz's direction, he wrote recitatives to take the place of the spoken dialogue, the latter not being allowed at the Académie de Musique; these recitatives of Berlioz's have often been used since then for performances of the opera in French or Italian. The libretto is founded on a story in the *Gespenster-*

buch, edited by Johann August Apel and Friedrich Laun (Leipzig, 1810), which was translated by De Quincey under the title of "The Fatal Marksman"; but this story is itself based on a much earlier tale in *Unterredungen vom Reiche der Geister*, published about the beginning of the seventeenth century.

The overture begins with a slow introduction, Adagio in C major (4-4 time), opening with mysterious, recitative-like phrases in all the strings, oboes, clarinets, and bassoons in octaves, answered softly by descending phrases in the first violins. Then, over a *pianissimo* waving arpeggio accompaniment in the strings, the quartet of horns sing a tender sylvan *cantilena*, now in two parts, now in three and four part harmony. This poetic episode is immediately followed by dark, unearthly harmonies given in close *tremolo* by the violins and violas, the coloring being still further darkened by sustained notes in the lowest *chalumeau* of the clarinets, beneath which sound dull syncopated thuds in the double-basses *pizzicati* and kettle-drums, while the 'celli sing a short, passionate *cantilena* against this sombre background. This passage begins *pianissimo*, then swells gradually to *fortissimo*, and subsides once more into its original hushed whispering. It is immediately followed by the main body of the overture.

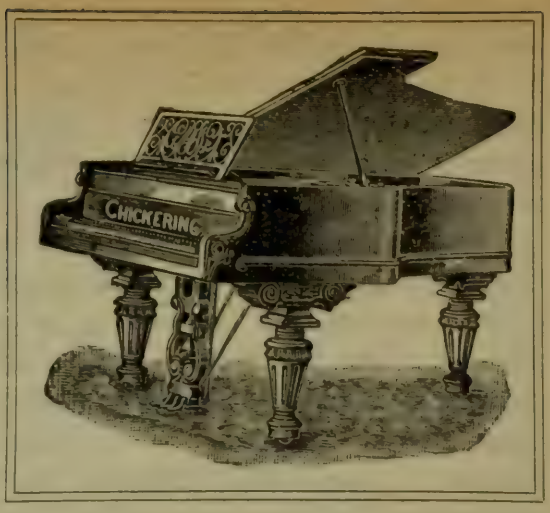
The main body of the work, *Molto vivace* in C minor (2-2 time), begins *pianissimo* with the weird, mysterious first theme in the strings (without double-basses); this theme is taken from the *Allegro con fuoco* of Max's air in the first act, being the passage to the words, "*Doch mich umgarnen finstre Mächte, mich fasst Verzweiflung, foltert Spott* (But dark powers weave their toils about me, despair seizes hold upon me, mockery tortures me)"; it is moreover given precisely as in this air, the strings coming in first with the five measures of preliminary *ritornello*, and the clarinets coming in afterwards with the melody, which soon passes into the oboes and bassoons. Some brief passage-work in syncopated chords for all the strings then leads to the first subsidiary, still in the tonic C minor, a *fortissimo* passage for the full orchestra, taken from the famous Incantation Scene in the second act of the opera: the thunder-storm music that comes immediately after the casting of the sixth magic bullet, while flames rage in the sky and will-o'-the wisps flit to and fro through the air.

Soon a descending passage in 6ths and 3rds in the violins leads to an

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Symphony No. 6, in F major, "Pastoral," Op. 68.
BERLIOZ
(*a*) Minuet of Will-o'-the-Wisps.
(*b*) Waltz of Sylphs.
From "The Damnation of Faust," Op. 24.
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LEONCAVALLO . . . Prologue, "I Pagliacci," MR. CAMPANARI
LISZT Hungarian Rhapsody, No. 2
(Scored by KARL MÜLLER-BERGHAUS.)
MENDELSSOHN
Andante and Finale from Concerto for Violin, MR. ADAMOWSKI
MOZART
"Turkish March."
Aria, "Voi, che sapete," from "Marriage of Figaro," MME. BLAUVELT
RICHARD STRAUSS . Preludes to Acts I. and II. of "Guntram," Op. 25
(First time.)
A. THOMAS Ophélie's Mad Scene (Act IV., Scene 2) from "Hamlet,"
MME. DE VERE-SAPIO
TSCHAIKOWSKY Symphony No. 6, in B minor, "Pathétique," Op. 74
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Prelude, "Tannhaeuser," Act III.
Prelude, "Lohengrin," Act III.
Walther's "Preislied" from "Die Meistersinger," MR. DAVIES
WEBER Overture, "Freischütz"

outburst of the wind instruments on the chord of the dominant 7th of E-flat major, and a rapid ascending and descending scale-passage in all the strings in octaves introduces a close *tremolo* in all the strings, over which the horns thrice repeat the chord of E-flat major in resounding *fortissimo;* then, the *tremolo* in the strings continuing, the clarinet brings in the passionate *cantabile* phrase (slightly altered) from the already-mentioned *Allegro* of Max's air, which he sings to the words: "*O dringt kein Strahl durch diese Nächte!* (Oh! will no ray pierce through these nights!)." This wonderful episode, which is taken, even to the figuration of the accompaniment, from the body of the opera, leads by a short transitional passage in the wood-wind, with *pizzicato* accompaniment in the strings, to the entrance of the melodious second theme in E-flat major. This theme is taken from the closing *Vivace con fuoco* of Agathe's grand scena in the second act, at the words: "*Süss entzückt entgegen ihm* (Sweetly entranced, to meet him)"; it is here given to the first violins and clarinet, to an accompaniment in the strings, and further carried out by the flute, clarinet, and bassoon in octaves to a similar accompaniment. The short conclusion-theme (brilliant figuration in the first violins) is a fuller development of the initial phrase in the same movement of Agathe's scena: "*All' meine Pulse schlagen!* (All my pulses beat)," and leads immediately to the free fantasia.

The free fantasia begins *fortissimo* with the first subsidiary in E-flat major, and works it out, especially the "will-o'-the wisp" figure from it, at some length; it then passes on to fragments of the second theme, twice interrupted by ill-boding exclamations from the trombones, and ends with a reminiscence of the phrase of the 'celli in the slow introduction, now sung by the first violins over a close *tremolo* in the second violins and violas.

The third part of the movement begins regularly with the first theme (omitting the five measures of preliminary *ritornello*) in the tonic C minor, and proceeds almost precisely as the first part did, up to the fifth measure

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of the first subsidiary; but here the development changes, and we soon find ourselves in the midst of another part of the *Allegro* of Max's air in the first act, the furious ascending figures of which in the strings are suddenly cut short by a crashing diminished 7th chord, and the unearthly tremulous harmonies of the introduction, with their low clarinet tones and syncopated thuds in the basses *pizzicati*, return once more, while the first violins and basoon, then the 'celli, sing phrases of a similar character to those which originally belonged to the passage. A gradual *decrescendo*, interspersed with long silences, leads to the coda.

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This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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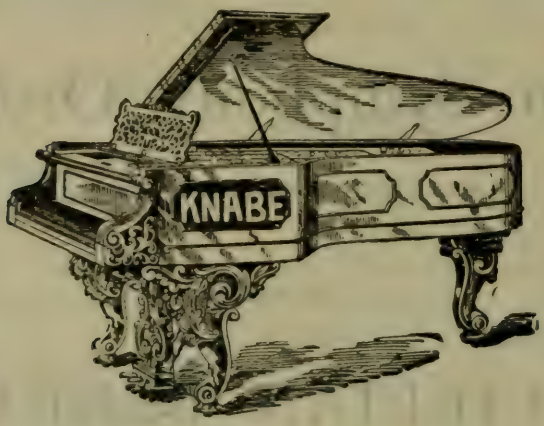
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c. Mendelssohn – – – – – Fruhlingslied, Op. 47, No. 3

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Auber – – – – – – – Overture, "Fra Diavolo"

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b. Introduction and Valse Lente.
c. Pizzicato Polka.
d. Bacchanale.

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b. Délibes – – – – – – – "Les Filles de Cadiz"

Strauss – – – – { a. Waltz, "Wine, Woman, and Song" / b. Polka, "Singer's Joy"

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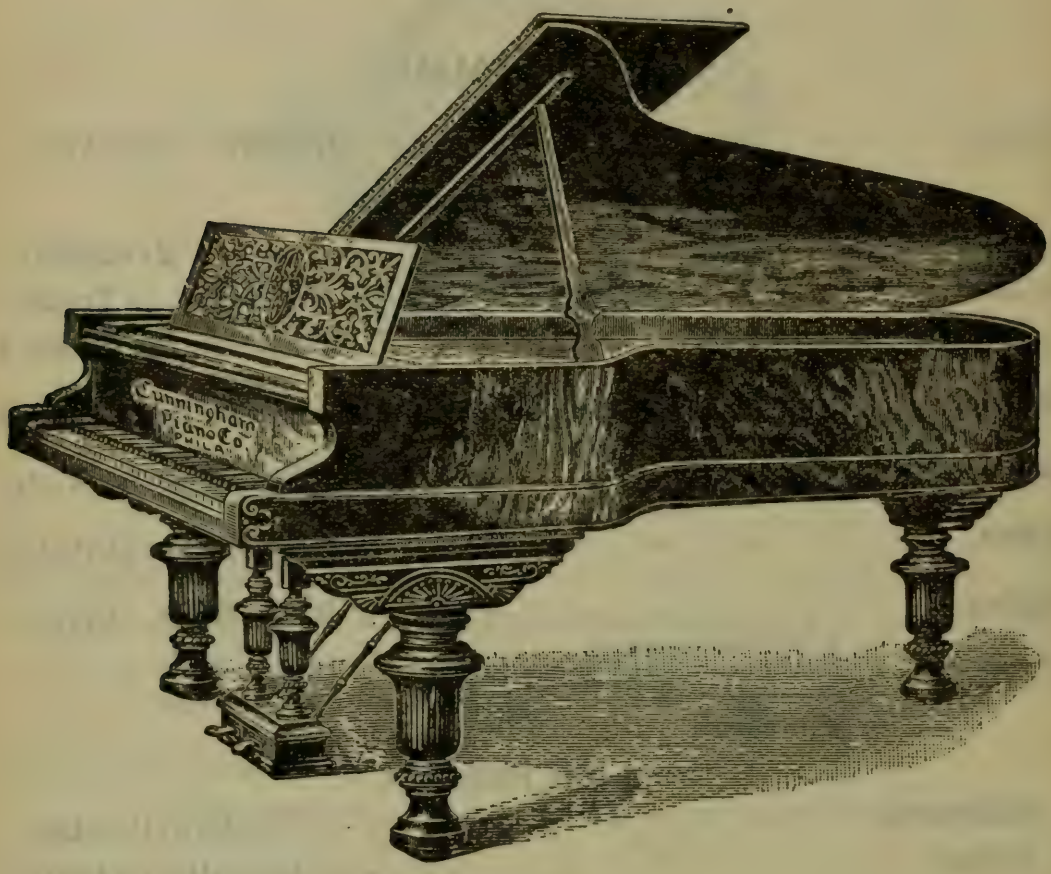
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Soon a descending passage in 6ths and 3rds in the violins leads to an outburst of the wind instruments on the chord of the dominant 7th of E-flat major, and a rapid ascending and descending scale-passage in all the strings in octaves introduces a close *tremolo* in all the strings, over which the horns thrice repeat the chord of E-flat major in resounding *fortissimo;* then, the *tremolo* in the strings continuing, the clarinet brings in the passionate *cantabile* phrase (slightly altered) from the already-mentioned *Allegro* of Max's air, which he sings to the words: "*O dringt kein Strahl durch diese Nächte!* (Oh! will no ray pierce through these nights!)." This wonderful episode, which is taken, even to the figuration of the accompaniment, from the body of the opera, leads by a short transitional passage in the wood-wind, with *pizzicato* accompaniment in the strings, to the entrance of the melodious second theme in E-flat major. This theme is taken from the closing *Vivace con fuoco* of Agathe's grand scena in the second act, at the words: "*Süss entzückt entgegen ihm* (Sweetly entranced, to meet him)";

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it is here given to the first violins and clarinet, to an accompaniment in the strings, and further carried out by the flute, clarinet, and bassoon in octaves to a similar accompaniment. The short conclusion-theme (brilliant figuration in the first violins) is a fuller development of the initial phrase in the same movement of Agathe's scena: "*All' meine Pulse schlagen!* (All my pulses beat)," and leads immediately to the free fantasia.

The free fantasia begins *fortissimo* with the first subsidiary in E-flat major, and works it out, especially the "will-o'-the wisp" figure from it, at some length; it then passes on to fragments of the second theme, twice interrupted by ill-boding exclamations from the trombones, and ends with a reminiscence of the phrase of the 'celli in the slow introduction, now sung by the first violins over a close *tremolo* in the second violins and violas.

The third part of the movement begins regularly with the first theme (omitting the five measures of preliminary *ritornello*) in the tonic C minor, and proceeds almost precisely as the first part did, up to the fifth measure of the first subsidiary; but here the development changes, and we soon find ourselves in the midst of another part of the *Allegro* of Max's air in the first act, the furious ascending figures of which in the strings are suddenly cut short by a crashing diminished 7th chord, and the unearthly tremulous harmonies of the introduction, with their low clarinet tones and syncopated thuds in the basses *pizzicati*, return once more, while the first violins and basoon, then the 'celli, sing phrases of a similar character to those which originally belonged to the passage. A gradual *decrescendo*, interspersed with long silences, leads to the coda.

The coda begins with one of the grandest outbursts in all orchestral music: a resounding and long-held *fortissimo* chord of C major in the full orchestra; it is followed by a moment of total silence, and then a brilliant rising arpeggio in the violins leads to a second grand C major chord. This, too, is followed by a measure of silence; then the whole orchestra joyously precipitates itself upon Agathe's phrase, "*All' meine Pulse schlagen, und das Herz wallt ungestüm,*" and then proceeds to develop the second theme in a rapturous closing climax in C major, almost exactly as it is developed in the final ensemble movement of the opera itself.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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SOME GLIMPSES OF MUSICAL HISTORY.

The Florentine Music Reform.

Side by side with this innovation in Music, we notice others of hardly less importance. The chromatic element was, little by little, beginning to come to the fore. By the term *chromatic*, in general, is meant the use of such semitones as do not naturally belong to the mode in which a composition is written. Thus, substituting a B-flat for a B-natural, or a G-sharp for a G-natural, is a chromatic change. This sort of substitution was perfectly well known by the old contrapuntists, and was freely employed by them whenever a tritone was to be avoided thereby, or a good cadence obtained which could not be got with the natural notes of certain modes. This sort of chromatic change was technically called a "fiction," and the passage in which it was employed was called *musica ficta*. The so-called "*Fa fictum*" was, in especial, one of the most characteristic peculiarities of the old modal music.

Yet this traditional *Musica ficta* was not really chromatic, in the stricter sense of the term. There were two semitones in every mode; the fiction did not introduce a third semitone, but only displaced one of the original two; so that the character of the music was as essentially diatonic as before. Thus the old *musica ficta* of the contrapuntists was really diatonic, and not chromatic, in character. But now certain progressions began to be used, in which both the natural note and the altered note (the "fiction") would appear in one and the same phrase; in which one of the whole-tones of a tetrachord was subdivided into two semitones, without displacing the natural semitones of the scale. Isolated instances of this sort of thing are to be found even as far back as the elder Gabrieli; but they were simply treated as bits of bad musical grammar, only to be excused — if at all — by the composer's reputation. In fact, it is highly probable that, when old Andrea Gabrieli wrote a phrase in which D-natural moved to D-sharp, or E-natural to E-flat, he did so, not because he wanted a chromatic effect, but because he saw no other way out of some contrapuntal difficulty, and so made a chromatic cut at the Gordian knot. I have already said that the Venetian masters were not quite such pure and expert contrapuntists as their Roman contemporaries.

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But now composers began to use chromatic progressions with malice prepense, as it were; much to the horror of learned theorists, who did not trouble themselves in the least about the good or bad effect of such passages, but stood aghast at the terrible fact that such and such a note could not be placed in any of the Greek diatonic tetrachords. Yet, notwithstanding such palpitations of the theorists, musicians began to experimentalize seriously, if utterly blindly, upon chromatic music. Some of them had keyed instruments, of the harpsichord or spinet kind, made, with the black keys split in two, so as to give the exact sharps and flats, distinguishing, for instance, between C-sharp and D-flat. These instruments were perfect instruments of torture to the poor harpsichord tuners; and, to all appearances, quite as horrible to the ears of those who listened to the music made on them. But something was gained: composers began to look to the keyboard as a means of studying Harmony, and to trust to their ears more than to the Pythagorean rules about tetrachords. Harmony was beginning to be looked upon as a study by itself, and not as a merely accidental result of counterpoint.

The first man to achieve really important results in this new field was Don Carlo Gesualdo, Prince of Venosa. He was the son of the Archbishop of Naples, and pupil of one Pomponio Nenna, himself quite a daring musical innovator. Gesualdo fingered about on his keyboard, and succeeded in picking out harmonies such as no man had ever dreamt of before. It is but fair to say that, in finding out these novel combinations of notes, Gesualdo had not the faintest idea of what he was really doing, nor the least notion of how his new chords were properly to be used; he knew neither what they were, nor whence they came. He accordingly often made a most disastrous piece of work of it; but, on the other hand, often stumbled upon combinations of the rarest beauty: things which sound as modern as if they were written yesterday. Yet, entirely ignorant as Gesualdo was of a true system of chromatic harmony, he appreciated very keenly the peculiar emotional power of chromatic progressions.

The Florentine musico-dramatic movement found, as I have said, no lack of adherents; the seed sown by Caccini and Peri fell neither upon rocks nor sand. Among their many followers there was one whose name has an unique importance in the History of Music: Claudio Monteverde.

Of his life and works I will say nothing now; he belongs distinctly to the history of the Opera. But of his great discovery I have a word or two

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to say here. He discovered at least the germ of our Modern Tonal System.*

To point out the essential difference between the Tonal and Modal Systems would require the use of musical notation and the employment of technical terms such as would be quite out of place here. Suffice it to say that the great weakness of the old Modal System was its conventionality and lack of inherent musical reason of being. Most of the old Gregorian scales had this in common with our modern tonal scales that they had a fourth and fifth degree making the intervals of a perfect 4th and perfect 5th with the tonic (or fundamental note) respectively. What they lacked was a leading-note (seventh degree) lying a semitone below the octave of the tonic, and making the interval of an augmented 4th (tritone) with the fourth degree. Just why this fact of the leading-note being at once a semitone below the octave of the tonic, and a tritone above the fourth degree of the scale, should impart to the leading-note a tendency to rise to the tonic — this is what I can not well explain here; the question belongs to the profounder ones in the Science of Harmony and Scale Formation. But this inherent tendency of the leading-note of the tonal scale to rise to the tonic, and there find a natural point of repose, lies at the bottom of our whole Tonal System, as distinguished from the Greek and Gregorian Modal Systems. No such inherent tendency existed in the old modal scales. In them the tonic was recognized as the main point of repose, it was the note on which a melody must end. But it was merely established as such by convention, not in obedience to any internal musical necessity. In the tonal scales the tonic is the natural point of final repose from the very nature of the scales themselves. One might say truly that, in the old modal scales, the tonic was the accepted point of final repose because modal melodies ended on it; in our tonal scales melodies end on the tonic because it is indefeasibly the natural point of final repose.

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*Here, as usual, I follow the current legend. The first systematic use of the chord of the dominant 7th as a free discord has generally been attributed to Monteverde, although it has been denied him by some historians. I have more than once met musicians who told me that they knew somebody, who had heard somebody else say that he had a friend who had found a regular succession of free dominant 7ths, with their resolutions, somewhere in Palestrina; but I have never been able to follow up this clew.

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It may be imagined what a shriek went up from all the musical theorists of his day! Monteverde had used the "*diabolus in musica*," the abhorred Tritone, not stealthily nor, as it were, by accident, but openly and with malice prepense; he had used it systematically!

See whither the Florentine Music Reform had led the way, and in what all fond dreams of a Platonic palingenesis in Music were to end! Galilei, Bardi, Peri, Caccini, and the rest of them had introduced the new monodic style, in which a single voice sang a melody to an instrumental accompaniment. In this accompaniment Harmony was for the first time considered as something by itself, and not as a mere accidental result of Counterpoint. And the first important result of all this was the emancipation of the Tritone and the discovery of the free *chord* of the dominant 7th — things that would have made Plato howl in dismay!

Although the Florentine departure in Music had for its sole ostensible object the subjugation of Music to Poetry, and had begun by attacking all established musical forms, composers soon enough found that Music had other ends than that of being merely dramatic. The new Tonal System gave Music a power of emotional expression hitherto unknown and unsuspected, and at the same time gave the art new and unprecedently varied opportunities for developing itself in its own way, and without a too scrupulous adherence to the laws of its sister-art, Poetry.

It seems now as if people might have known that Music, which had been two centuries in establishing for itself a position as a highly developed and independent art, could not be made permanently to submit to being held in leading-strings by another art. Music had so grown that it demanded of its devotees not only special training, but special talent and genius. It was not the man of the most imaginative poetic fancy, nor of the most violent emotionality, who could best clothe his imagination and passion in a musical form; it was distinctly the man of the highest musical gifts, he who was most a musician.

Thus we find that, after the element of individual emotional expression had made its way into Music, and the inevitable fermentation consequent thereupon had begun to subside, this quasi-dramatic element very soon found its own level, and its supremacy in Music was of short duration. The independent development of the art went on much as before. New musical forms sprang up in a purely musical way, and were, in their turn, worked out well-nigh to exhaustion.

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Book II. (Nos. 5–6) scored by Albert Parlow.
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Those given at this concert are:

No. XV.: *Allegretto grazioso* in B-flat major (2-4 time). An expressive, sighing theme in the strings is given out against a more rapid *staccato*

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counter-theme in the wood-wind; then theme and counter-theme change places, the former coming in the wood-wind, and the latter in the strings. A more animated subsidiary follows in the wood-wind to a *staccato* string accompaniment. A strong second theme follows in B-flat minor, and is worked up contrapuntally by the strings and the full orchestra. This is followed in turn by a *più vivace* third theme of markedly Hungarian character in B-flat major, with the brilliant development of which the movement closes.

No. XVII. *Andantino* in F-sharp minor (2-4 time). This movement begins with a suave melody, in which the triplet rhythm is prominent. It is soon followed by a *Vivace* in which a lively *Friska* theme is developed with much brilliancy. Then comes a quieter passage in F-sharp major, followed by a return of the *Friska* in F-sharp minor, with which the movement closes.

No. XXI.: *Vivace* in E minor (2-4 time). The first part consists of a very quaint little dance-theme and two more and more lively and scurrying variations on the same. Then comes a change to E major, *Più Presto*, and a rollicking *Friska* tune is simply developed in *crescendo*, bringing the whole to a brilliant ending.

The score is for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, bass-drum and cymbals, triangle, harp *ad libitum*, and the usual strings. The scores bear no dedication.

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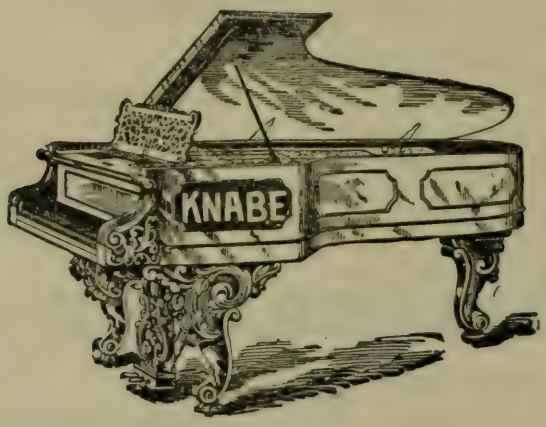
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PROGRAMME.

Peter Ilyitch Tschaikowsky — Symphony No. 6, in B minor, "Pathétique," Op. 74

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Camille Saint-Saëns – Concerto for Pianoforte, No. 2, in G minor, Op. 22

I.	Andante sostenuto (G minor)	4-4
II.	Allegretto scherzando (E-flat major)	6-8
III.	Presto (G minor)	4-4

Richard Wagner – – – "Forest Sounds," from "Siegfried"

Richard Wagner – – – – – – Overture, "Rienzi"

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This symphony was published and performed very shortly before his death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second

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theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins

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and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

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The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

Concerto for Pianoforte, No. 2, in G minor, Opus 22.

Camille Saint-Saëns.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, *Andante sostenuto* in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on *Sempre più animato e crescendo* until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant

unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.

The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the

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wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

"Forest Sounds," from "Siegfried," Act II., Scene 2.

The passage from *Siegfried* (the third drama of the *Nibelungen* Tetralogy) to which Wagner himself gave the name of "*Waldweben* (Forest Weaving)" is part of the orchestral music in the scene in the forest where Mime, the Nibelung dwarf, has left Siegfried alone before Fafner's cave, where the Giant, now transformed to a Dragon, guards the Nibelung Treasure, of which the Ring and Tarnhelm form a part. The music consists of picturesque suggestions of forest sounds and sights,— the rustling of the leaves, the sunshine stealing in through the interwoven branches, the song of forest birds,— intermingled with some of the "leading motives" of the drama.

The selection was put together for concert performance by Wagner himself, and makes frequent skips, many portions of accompanied dialogue being omitted. It begins *Mässig* (*Moderato*) in D minor (2-2 time), with a long-sustained low D in the horn and rustling arpeggj in the 'celli and double-basses, the violas and violins adding their higher voices after a sudden change to E major; with the change from 2-2 to 6-8 time the rustling becomes more rapid, and now the clarinets, now the bassoons and horns, give out the sad Volsung-motive. Then the rustling ceases for a while, and the 'celli, violas, and double-basses, then all the strings, then the horns and bassoons, give out the tender Love-Life-motive,* with its yearning harmonies. Then follows a passage in C major (3-4 time) in which the muted strings, divided into many parts, play a billowing arpeggio figure, against which a solo violin plays the Freia-motive; this passage is an almost exact reproduction of the passage in D major that immediately precedes the *cantilena* of Loge's Narrative in the second scene of *Das Rhein-*

*This motive occurs in the drama wherever the young Siegfried's thoughts turn to his unknown mother (Sieglinde). It might well have been called the Mother-motive.

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Comments of the New York Press, Friday, March 27, 1896.

The Sun.— Full almost to the point of surfeit as has been the present musical season in New York, it was yet with feelings of genuine regret that all true lovers of orchestral music last night bade farewell for a season to the Boston Symphony Orchestra.

The Boston orchestra is ever the same, from conductor unto conductor, and, under whatever conditions of leadership, still remains the standard by which all other like musical bodies must be measured in this country. By years of association these Boston men have attained not only a precision and unanimity of purpose not surpassed in the world perhaps, but there shines through all this work the light of individual enthusiasm and pure devotion to high ideals, so that they compel, invariably, admiration and respect.

The Herald.— It is simply the perfection of orchestral playing that one heard last evening. Such tonal beauty — *Klangschönheit*, as the Germans have it — has not been listened to in a long while. The strings sounded simply intoxicating, and the brass and wood-winds were hardly less fine.

A bientôt, ye Boston Symphonists! You will not be readily forgotten; for last night you played like mastersingers, all of you.

The Tribune.— Last night's concert was far and away the most brilliant orchestral affair that New York has enjoyed this season. Small wonder that the audience was kept in a state of gladsome excitement from beginning to end, that there were recalls for Mr. Paur after every number. The enthusiasm broke out with the first number, and was continued in each brief intermission, rolling now high, now lower, like the huge waves of the sea. The orchestra played superbly. Mr. Paur conducted finely.

The Recorder.— The orchestra is still the finest body of its kind on this side of the water, and last evening it fully justified its reputation. The various selections were rendered in a manner entirely beyond cavil.

The Press.— The performance was a fit ending to an extremely successful season; and we promise a hearty welcome next fall to this fine band of players, and trust that they will fiddle and blow harmoniously for many years to come.

The Times.— The entire performance of the orchestral part of this comprehensive programme was as near perfection as it is reasonable to expect human work to be.

Such a concert as that of last night must give a thrill of genuine enjoyment to the most blasé concert-goer, and leave to the commentator nothing but a fruitless search after adjectives that will not sound rhapsodic.

The Mail and Express.— The final Boston Symphony concert at the Metropolitan Opera House last night was one of the best concerts New Yorkers have had the privilege of hearing this season. Mr. Paur was on his mettle. He led with enthusiasm and energy last night, and his men responded with an *esprit de corps* that could not have been more unanimous.

In quality and tone, in unanimity and precision, and in delicacy of effect and fineness of shading the Boston orchestra easily leads here.

The Staats-Zeitung.— There seems to be nothing left for us New Yorkers to do but to imitate the Bostonians.

It is impossible to imagine a higher standard; and, if the Boston Symphony could be heard to-day in Paris, Vienna, or Berlin, there is hardly a doubt but what the critics there would surpass anything that has been said in praise of the orchestra in this country.

To make it short, let the reader think of *every conceivable superlative of praise* and use them in connection with last night's concert of the Boston Symphony, and he will have done all that we could do.

The Independent.— The Boston Symphony gave an extraordinary concert of Wagner numbers on Thursday evening. Nothing could surpass the sonorous, thrilling vitality of such playing,— the precision, the articulation, so to say, the emotional coloring of the work. It was the last concert by the Bostonians for this season, its fifteenth season at home, its tenth in New York, its forty-seventh concert with us, and *its one thousand three hundred and eighty-eighth concert since organizing!* Think of what such a record means in such a case! The hearer came from the hall convinced that *it is — under any conductor, and by its own superb making-up, its own aggregate of superior musicians — the "greatest" orchestra in virtuosity that the musical world knows.*

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gold. With a sudden return to E major and 9-8 time, the rustling in the strings begins again, rising gradually from the lower register of the violins and 'celli to the higher register of the violins (largely subdivided), while the oboe, flute, clarinet, and other wind instruments give out fragments, and then develop the whole, of the BIRD-SONG-motive. Then a long skip is made, omitting the fight between Siegfried and the Dragon (Fafner), Mime's return and his violent death at Siegfried's hands, and taking up the musical thread again at the point where Siegfried follows the Forest-Bird out of the woods to go and seek the sleeping Brünnhilde on the top of her rock, ending with the close of Act II. In this closing *Vivace* movement we hear the weird harmonies of the FIRE-motive, the SIEGFRIED motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging the selection, Wagner has made some slight changes in the original orchestration, but in no wise in the way of simplifying it.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand tragic opera in five acts, was written for the Académie de Musique in Paris. Wagner was inspired to write it by reading Bulwer's novel of the same title in Dresden in 1837, and began his sketch at Riga in the autumn of that year. He finished the libretto in the summer of 1838, and began to write the music in the autumn of the same year, finishing the first two acts by the spring of 1839 at Riga and Mittau. The rest of the work was written in Paris. The finished opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both; in 1841 Wagner sent the score to Dresden, where it was accepted and brought out at the Court Opera on October 20, 1842. The opera was written in emulation of the style of Spontini, Meyerbeer, and Halévy, and contains little or nothing that can be called characteristically Wagnerian.

All the themes in the overture are taken from the body of the opera; the overture itself is in the traditional form, with just enough working-out to raise it above the class of French "potpourri" overtures. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), which opens with a long-sustained, swelled and diminished A on the trumpet. This trumpet-note is, in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. It is twice repeated, after a slow passage in the basses and some solemn, church-like harmonies in the high wood-wind; then a chromatic passage in the basses leads to the entrance of a majestic theme, played by the violins and 'celli in unison to a simple accompaniment in the other strings and some of the wind instruments: this theme is the melody of Rienzi's prayer in the fifth act of the opera. Its development is soon cut short by some stormy passage-work, which leads *crescendo e sempre più crescendo* to a resounding return of the theme in full harmony in all the brass, the first violins coming

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in between the phrases with a series of ascending turns which may be regarded as the first symptom in Wagner of those famous violin effects in the overture to *Tannhäuser*.* The development of the melody is again interrupted by a strong diminished-7th chord and a furious rolling of the snare-drums, over which latter some violent, recitative-like phrases lead to three more repetitions of the trumpet-signal, interspersed with tremulous harmonies in the strings, the last long-held A leading directly to the main body of the overture. This whole introduction is exceedingly dramatic and impressive.

The main body of the overture, *Allegro energico* in D major (2-2 time), begins at once with a *fortissimo* outburst of the whole orchestra on the first theme, that of the chorus "*Gegrüsst sei, hoher Tag! Die Stunde naht, vorbei die Schmach!* (All hail, exalted day! The hour draws nigh, our shame is o'er!)" with which the Finale of the first act of the opera begins. This theme is developed precisely as it is in the above-mentioned chorus, and leads soon to the first subsidiary, the theme of the Battle-Hymn, "*Santo spirito cavaliere*," of the popular Rienzi faction in the third act of the opera; it is now given out *fortissimo* by the trumpets and trombones in octaves, each phrase ending on a resounding chord of the full orchestra. A transitional passage in the 'celli leads to the second theme, which is none other than that of Rienzi's Prayer, already heard in the introduction, and now played in *allegro* in the key of the dominant, A major. It is followed by a *fortissimo* return of the "*Santo spirito cavaliere*" theme, which is now heard for the first time in its entirety, the first phrase being given out by the brass in octaves, the second phrase in full harmony. This leads to the conclusion-theme, that of the Stretto of the Finale to the second act of the opera, the song of rejoicing, "*Rienzi, dir sei Preis* (Rienzi, praise to thee)," after Rienzi's treaty of peace with the nobles and his pardoning Paolo Orsini's attempt at his assassination. This joyous, if somewhat trivial, theme is developed by fuller and fuller orchestra, and ends the first part of the overture.

The rather short free fantasia is almost entirely devoted to working out the "*Santo spirito cavaliere*" theme, and ends, as the introduction did, with a twice repeated return of the trumpet-signal. The third part is somewhat abbreviated from the first, the Battle-Hymn and second theme being omitted, and the first theme debouching immediately into the conclusion-theme, against the repetition of the first phrase of which the trumpets and trombones now pit a resounding counter-theme (not unlike that of the disappointed nobles — "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!* Ha, the shame of this grace oppresses the proud heart!" — in the second Finale of the opera). A furious Coda *Molto più stretto* follows, in which the "*Santo spirito cavaliere*" theme is again made the subject of some tumultuous developments, and brings the overture to a resounding close.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide (now replaced by a bass-tuba), 1 pair of kettle-drums, 1 snare-drum, 1 military drum, triangle, bass-drum and cymbals, and the usual strings.

*Wagner himself said that the famous whirling violin accompaniment to the Pilgrims' Chant in *Tannhäuser* was suggested to him by a certain violin passage in Bellini's *Norma*, which first struck his fancy while he was conducting a performance of that opera in Magdeburg in 1836. It is somewhat curious, however, that a very similar violin effect is to be found in the choral Finale of Berlioz's *Roméo et Juliette* symphony, which was written in 1838-39. The violin passages in this Finale of Berlioz's are decidedly more like those in *Tannhäuser* than like those in *Rienzi*, being descending instead of ascending; still it is undeniable that all three belong to the same class of effects.

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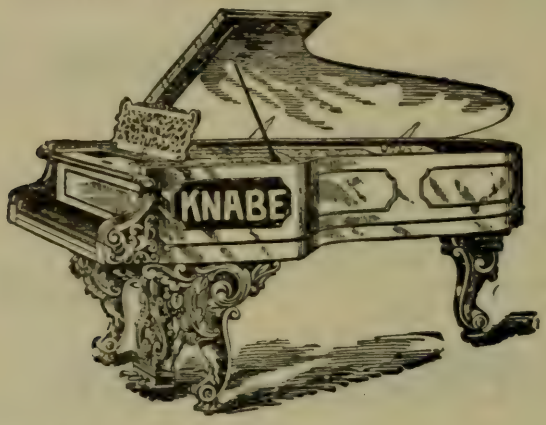
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Peter Ilyitch Tschaikowsky — Symphony No. 6, in B minor, "Pathetic," Op. 74.

(Repeated by request.)

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Wagner — Spring Song, from "Die Walküre"

Wagner — "Waldweben," from "Siegfried"

Wagner — "Prize Song," from "Die Meistersinger"

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SYMPHONY NO. 6, IN B MINOR, "PATHÉTIQUE," OPUS 74.

PETER ILYITCH TSCHAIKOWSKY.

This symphony was published and performed very shortly before his death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli; then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second

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theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement

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might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli,

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against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

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Winterstürme wichen
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in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weht sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr:—
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns — trennte von ihm.—
Zu seiner Schwester
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die Liebe lockte den Lenz;
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nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows:—

Winter's storms have given way to the May moon, in gentle light shines the spring on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood ecstatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms:—the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

"Forest Sounds," from "Siegfried," Act II., Scene 2.

The passage from *Siegfried* (the third drama of the *Nibelungen* Tetralogy) to which Wagner himself gave the name of "*Waldweben* (Forest Weaving)" is part of the orchestral music in the scene in the forest where Mime, the Nibelung dwarf, has left Siegfried alone before Fafner's cave, where the Giant, now transformed to a Dragon, guards the Nibelung Treasure, of

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which the Ring and Tarnhelm form a part. The music consists of picturesque suggestions of forest sounds and sights,— the rustling of the leaves, the sunshine stealing in through the interwoven branches, the song of forest birds,— intermingled with some of the "leading motives" of the drama.

The selection was put together for concert performance by Wagner himself, and makes frequent skips, many portions of accompanied dialogue being omitted. It begins *Mässig* (*Moderato*) in D minor (2-2 time), with a long-sustained low D in the horn and rustling arpeggj in the 'celli and double-basses, the violas and violins adding their higher voices after a sudden change to E major; with the change from 2-2 to 6-8 time the rustling becomes more rapid, and now the clarinets, now the bassoons and horns, give out the sad VOLSUNG-motive. Then the rustling ceases for a while, and the 'celli, violas, and double-basses, then all the strings, then the horns and bassoons, give out the tender LOVE-LIFE-motive,* with its yearning harmonies. Then follows a passage in C major (3-4 time) in which the muted strings, divided into many parts, play a billowing arpeggio figure, against which a solo violin plays the FREIA-motive; this passage is an almost exact reproduction of the passage in D major that immediately precedes the *cantilena* of Loge's Narrative in the second scene of *Das Rheingold.* With a sudden return to E major and 9-8 time, the rustling in the strings begins again, rising gradually from the lower register of the violins and 'celli to the higher register of the violins (largely subdivided), while the oboe, flute, clarinet, and other wind instruments give out fragments, and then develop the whole, of the BIRD-SONG-motive. Then a long skip is made, omitting the fight between Siegfried and the Dragon (Fafner), Mime's return and his violent death at Siegfried's hands, and taking up the musical thread again at the point where Siegfried follows the Forest-Bird out of the woods to go and seek the sleeping Brünnhilde on the top of

*This motive occurs in the drama wherever the young Siegfried's thoughts turn to his unknown mother (Sieglinde). It might well have been called the MOTHER-motive.

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Berlioz's "La Damnation de Faust," with Madame Lillian Blauvelt as Margarita, Mr. William H. Rieger as Faust, Mr. Fred. L. Martin as Brander, and Signor G. Campanari as Mephisto. The Arion Chorus and a full orchestra.

This concert is the last in the regular series to subscribers, and will be followed the next evening, Friday, May 8, by a grand popular concert with miscellaneous programme, including Rossini's masterpiece, "Stabat Mater," selections from Arminius, and (by request) Dr. Jordan's "Barbara Frietchie." Besides these there will be solo selections by the assisting artists,

Madame LILLIAN NORDICA, Prima Donna;

Miss GERTRUDE MAY STEIN, Contralto;
Dr. C. B. DAVIS, Tenor; and
Mr. ERICSSON BUSHNELL, Bass.

The orchestra for both concerts will be comprised entirely of members of the Boston Symphony Orchestra.

N.B.— Subscribers will have the privilege of retaining course seats for the Nordica concert. Further information as to price, sale of tickets, etc., will duly appear in the daily papers.

her rock, ending with the close of Act II. In this closing *Vivace* movement we hear the weird harmonies of the FIRE-motive, the SIEGFRIED motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging the selection, Wagner has made some slight changes in the original orchestration, but in no wise in the way of simplifying it.

WALTHER'S PRIZE SONG, FROM "THE MASTER SINGERS OF NUREMBERG."

This is the song with which the young Franconian knight wins the prize, and with it the hand of Pogner's daughter, at the singing contest on St. John's Day. It is really the poetical account of a dream Walther had at Sachs's house the night before. The original German text is as follows: —

Morgenlich leuchtend in rosigem Schein,
von Blüth' und Duft
geschwellt die Luft,
voll aller Wonnen
nie ersonnen,
ein Garten lud mich ein,
dort unter einem Wunderbaum,
von Früchten reich behangen,
zu schau'n im sel'gen Liebestraum,
was höchstem Lustverlangen
Erfüllung kühn verhiess —
das schönste Weib,
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht
auf steilem Pfad
war ich genaht
wohl einer Quelle
edler Welle,

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die lockend mir gelacht:
dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

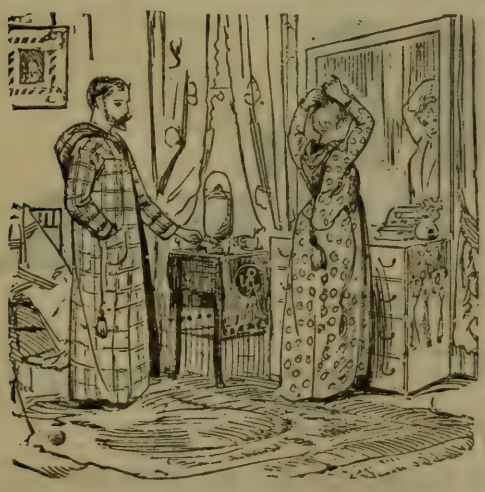
Huldreichster Tag,
dem ich aus Dichters Traum erwacht!
Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,
ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

A literal prose translation of which is: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment of the highest love-desire — the fairest woman, Eva in Paradise.—

The night enclosed me in evening twilight; on a steep path I had drawn near to the noble waves of a spring, which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in a waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!



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Prelude to "Lohengrin" Richard Wagner.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary of Goethe's birthday and the day of the inauguration of the statue of Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal*. Indeed, Parsifal (or Parzival) was Lohengrin's father.

The orchestral prelude runs wholly on the development and working-out of the Sangreal-Motive. Berlioz has described the composition as one gradual *crescendo*, leading to a shorter *decrescendo*. Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo;* then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

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Very truly yours,

MARTINUS SIEVEKING.

OVERTURE TO "TANNHÄUSER," IN E MAJOR . . RICHARD WAGNER.

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given under the composer's direction at the Royal Opera in Dresden on October 19, 1845. The coda of the overture was cut out and the overture connected with an entirely new version of the first scene of the opera for the performance of the work, in a French translation, at the Académie de Musique in Paris on March 13, 1861. Ever since the remodelled Paris version, the overture in its original shape may be regarded as a concert overture, no longer authentically connected with the opera.

The overture opens with a slow introduction, *Andante maestoso* in E major (3 4 time), in which the pilgrims' chorus, "*Beglückt darf nun dich, o Heimath, ich schauen*," from the third act of the opera, is given almost entire; at first *piano* by the lower wood-wind and horns, then *fortissimo* with the melody in the three trombones, against a persistent whirling figure in the violins, then dying away again to *pianissimo* in the clarinets and bassoons. The main body of the overture, *Allegro* in E major (4-4 time), begins suddenly, before the completion of the pilgrims' chant, with its spirally ascending first theme in the violins against high *tremolos* in the violins. This first period of the movement is taken up entirely with bacchanalian music from the opening scene in the Venus Mountain. It is followed by a first subsidiary in the same key, a passionate, sighing figure in the violins against ascending chromatic scale-passages in the 'celli, which soon leads to the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob!*" in the first act of the opera, in the dominant, B major. This is followed by a return of the bacchanalian music of the first theme, leading after a while to a *pianissimo* episode in which the clarinet sings the melody of Venus's appeal to Tannhäuser, "*Geliebter, komm', sieh' dort die Grotte*," in the scene in the Venus Mountain. This takes the place of the regular free

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Comments of the New York Press, Friday, March 27, 1896.

The Sun.—Full almost to the point of surfeit as has been the present musical season in New York, it was yet with feelings of genuine regret that all true lovers of orchestral music last night bade farewell for a season to the Boston Symphony Orchestra.

The Boston orchestra is ever the same, from conductor unto conductor, and, under whatever conditions of leadership, still remains the standard by which all other like musical bodies must be measured in this country. By years of association these Boston men have attained not only a precision and unanimity of purpose not surpassed in the world perhaps, but there shines through all this work the light of individual enthusiasm and pure devotion to high ideals, so that they compel, invariably, admiration and respect.

The Herald.—*It is simply the perfection of orchestral playing that one heard last evening.* Such tonal beauty—*Klangschönheit*, as the Germans have it—has not been listened to in a long while. The strings sounded simply intoxicating, and the brass and wood-winds were hardly less fine.

A bientôt, ye Boston Symphonists! You will not be readily forgotten; for last night you played like mastersingers, all of you.

The Tribune.—*Last night's concert was far and away the most brilliant orchestral affair that New York has enjoyed this season.* Small wonder that the audience was kept in a state of gladsome excitement from beginning to end, that there were recalls for Mr. Paur after every number. The enthusiasm broke out with the first number, and was continued in each brief intermission, rolling now high, now lower, like the huge waves of the sea. The orchestra played superbly. Mr. Paur conducted finely.

The Recorder.—*The orchestra is still the finest body of its kind on this side of the water, and last evening it fully justified its reputation. The various selections were rendered in a manner entirely beyond cavil.*

The Press.—The performance was a fit ending to an extremely successful season; and we promise a hearty welcome next fall to this fine band of players, and trust that they will fiddle and blow harmoniously for many years to come.

The Times.—*The entire performance of the orchestral part of this comprehensive programme was as near perfection as it is reasonable to expect human work to be.*

Such a concert as that of last night must give a thrill of genuine enjoyment to the most blasé concert-goer, and leave to the commentator nothing but a fruitless search after adjectives that will not sound rhapsodic.

The Mail and Express.—The final Boston Symphony concert at the Metropolitan Opera House last night was one of the best concerts New Yorkers have had the privilege of hearing this season. Mr. Paur was on his mettle. He led with enthusiasm and energy last night, and his men responded with an *esprit de corps* that could not have been more unanimous.

In quality and tone, in unanimity and precision, and in delicacy of effect and fineness of shading the Boston orchestra easily leads here.

The Staats-Zeitung.—There seems to be nothing left for us New Yorkers to do but to imitate the Bostonians.

It is impossible to imagine a higher standard; and, if the Boston Symphony could be heard to-day in Paris, Vienna, or Berlin, there is hardly a doubt but what the critics there would surpass anything that has been said in praise of the orchestra in this country.

To make it short, let the reader think of *every conceivable superlative of praise* and use them in connection with last night's concert of the Boston Symphony, and he will have done all that we could do.

The Independent.—The Boston Symphony gave an extraordinary concert of Wagner numbers on Thursday evening. Nothing could surpass the sonorous, thrilling vitality of such playing,—the precision, the articulation, so to say, the emotional coloring of the work. It was the last concert by the Bostonians for this season, its fifteenth season at home, its tenth in New York, its forty-seventh concert with us, and *its one thousand three hundred and eighty-eighth concert since organizing!* Think of what such a record means in such a case! The hearer came from the hall convinced that *it is—under any conductor, and by its own superb making-up, its own aggregate of superior musicians—the "greatest" orchestra in virtuosity that the musical world knows.*

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Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Overture to "Leonore," No. 3, in C major, Op. 72.

Aria, "Ah Perfido."
Mme. CLEMENTINE DEVERE-SAPIO.

BERLIOZ

(*a*) Minuet of Will-o'-the-Wisps.

(*b*) Waltz of Sylphs.

From "The Damnation of Faust," Op. 24.

BRAHMS Symphony No. 4, in E minor, Op. 98

CHOPIN . . . Concerto for Pianoforte, No. 2, in F minor, Op. 21
Miss ANTOINETTE SZUMOWSKA.

DVOŘÁK Scherzo capriccioso, in D-flat major, Op. 66

GODARD Orchestral Suite, from "Jocelyn," No. 1
(First time.)

GOLDMARK Symphony No. 1, in E-flat major, "Rustic Wedding," Op. 26

LALO Suite, "Namouna"
(First time.)

LISZT

Concerto for Pianoforte and Orchestra, No. 2, in A major.
Mr. RAFAEL JOSEFFY.

Hungarian Rhapsody, No. 2.
(Scored by KARL MÜLLER-BERGHAUS.)

MENDELSSOHN

Symphony No. 3, in A minor (Scotch), Op. 56.

Andante and Finale from Concerto for Violin.
Mr. T. ADAMOWSKI.

MOZART . . Aria, "Voi, che Sapete," from "Marriage of Figaro"
Mme. LILLIAN BLAUVELT.

RICHARD STRAUSS Preludes to Acts I. and II. of "Guntram," Op. 25
(First time.)

A. THOMAS Ophélie's Mad Scene (Act IV., Scene 2), from "Hamlet"
Mme. CLEMENTINE DEVERE-SAPIO.

TSCHAIKOWSKY . . Symphony No. 6, in B minor, "Pathétique," Op. 74
(First time.)

WAGNER

Overture, "Der Fliegende Holländer."

Aria, "Ihr Lüfte," from "Lohengrin."
Mme. LILLIAN BLAUVELT.

"Spring Song," from "Die Walküre."
Mr. BEN DAVIES.

"Waldweben," from "Siegfried."

"Prize Song," from "Die Meistersinger."
Mr. BEN DAVIES.

Preludes to Acts I. and III., "Lohengrin."

Overture, "Tannhäuser."

WEBER Overture to "Oberon"

fantasia. The third act begins with the passionate first subsidiary, which leads as before to the second theme, now in the tonic, E major, after which the bacchanalian music returns more wildly than ever. After some very stormy developments, the figure of the violins, which accompanied the pilgrims' chant in the introduction, returns in a more rapidly whirling version, and soon the coda begins, in which the pilgrims' chant is repeated, as in the introduction, the violin figure growing more and more rapid as the fast *fortissimo* verse of the chant is given out by the three trombones and three trumpets in unison, to full harmony in the rest of the orchestra.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

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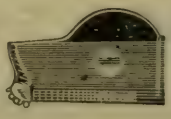
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